



THE NEW YORK



DRAMATIC MIRROR

VOL. LIX, NO. 1,527.

NEW YORK, SATURDAY, MARCH 28, 1908.

PRICE TEN CENTS.



Photo Marcus, Philadelphia, Pa.

HENRY G. MORTIMER.

THE NATIVE GIRL



MY CHIEF.
I would be true, for there are those who trust me.
I would be pure, for there are those who care.
I would be strong, for there is much to conquer.
I would be brave, for there is much to dare;
I would be friend of all, the foe, the friendless—
I would be giving, and forget the gift;
I would be humble, for I know my weakness—
I would look up, and laugh, and lift.

Otis Skinner, learning that the first mate of a vessel on which he had made a trans-Atlantic crossing was in the city, sent him an order for a seat at the Hudson Theatre to see *The Honor of the Family* last week. By way of acknowledgment came this:

MR. OTIS SKINNER,

Sir: I wish to thank you very much for your kindness in sending me a pass to your theatre. I had a lovely seat and I never enjoyed a play like it. It was simply splendid. I was awfully glad when they chose sweet. It was fine when you came in and told there was a man outside who was waiting. When Flora said she could strangle you she meant she was so good.
I hope you will forgive me for these remarks but I am so glad full of it that I could not help it.

Have you seen *The Awakening of Margaret Dale at the Empire*?

Season after season we have seen Miss Dale as John Drew's and latterly as William H. Crane's leading woman play listlessly the well-bred, beautiful damsels who seemed not worth all the potter made about them by the other characters in the play, and she has seemed but a fine exhibit of physical pulchritude. But in *Father and the Boys* she seems to have forgotten about the prettiness, the consciousness of which formerly seemed to weigh her down dramatically, and she has displayed cleverness and vivacity heretofore unsuspected.

Ada Lewis' performance in *Nearly a Hero* reminds one of a diamond in a sow's ear. This is not a reflection upon the play nor upon Miss Lewis' player comrades. It is merely the terse putting of an unmistakable truth.

Nearly a Hero is an entertaining low comedy with musical spots. There is no actor on the American stage who has a more ardent nor loyal following than Sam Bernard enjoys. This discrimination is one of species. Miss Lewis doesn't belong in low comedy. She has outgrown burlesque. There are far dramatic heights possible to this woman, who is young, beautiful, rarely gifted and of vast ambition. It will be grateful news when we hear that some strong managerial hand, guided by a wise managerial head, is extended to help her to mount those heights.

A person in whose brain the mischievous matchmaking microbe has taken lodgment undertook to bring about a marriage between a successful dramatic star and an author of reputation. She labored hard and her victims seemed good-humoredly complaisant.

The star went on tour. When three months later the star again visited the city where the would-be schachten lived the incorrigible matchmaker listened impatiently to stories of the road. She fidgeted while the star glowed about the kindly notices she had received. At last the matchmaker's patience was in a way rewarded.

"My dear," the comedienne yawned behind a screening, jeweled hand, "what has become of that man you were going to marry me to, Mr. Um—what's his name?"

THE MATINEE GIRL.

AUSTRALIAN THEATRICALS.

Peter Pan an Easter Offering—Notes of Plays and Players.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Feb. 18.—The Dairy Maids is doing good business at Her Majesty's Theatre, and promises to vie in popularity with its predecessor, *The Girls of Gottingen*. The principals, to whom great praise is due, are George Lauri, Fred Leslie, Montock, Fanny Dango and Olive Goodwin.

Claudian, which has not been seen in Sydney since the visit of the late Wilson Barrett, is magnificently staged at the Theatre Royal, and Julius Knight has scored well in the name part. He is well supported by Ole Humphrey and Victor Leslie. Brigadier Gerard and *The Prisoner of Zenda* are to be staged during the present season.

Edwin Gesch's company at the Bijou Criterion has caught on with the sensational *Lured to London*.

Noticeable in good all-round bill at Richard's Tivoli are the Kloss Sisters, aerial athletes, from London Hippodrome; Ike and Will Scott, English comedians, and the Brothers Artos.

J. C. Williamson has arranged for the Australian contralto, Ada Connelley, to tour Australia beginning September next. The same manager will bring Peter Pan to Melbourne as an Easter attraction. Peter Pan will have its Australian premiere with Tittell Brune in the title role. This actress has been personally approved of for the part by J. M. Barrie.

You have already had full details of Williamson's arrangements for Sarah Bernhardt's second tour of Australia. This visit is being eagerly anticipated and is bound to spell financial success.

Williamson controls so many enterprises in Australia and New Zealand that it makes a repetition of his name in my letters unavoidable. His Blue Moon company and Brewster's Millions company report all well from Maoriand. John Gladys' Honour will be seen in Melbourne on March 7 next. Humpty Dumpty has passed its sixtieth performance in Melbourne, and though in the critics' opinion falling short of last year's pantomime of *Mother Goose*, is no wise lacking of similar support, and following the now settled practice, will at the conclusion of its present Melbourne season tour the principal cities until November next.

Meynell and Gunn have come to stay as Australian managers, and have recently organized an English comic opera company to produce *Miss Hook of Holland*. The company, which has left England, includes Victor Champion, musical director; Ruth Lincoln, Alice Ranson and Emmeline Oxford.

Maud Hildyard is concluding her Melbourne season at the Theatre Royal in *A Beautiful Flend*.

Madge Macintosh and Harcourt Beatty are to play at Sydney Criterion, opening with *Why Men Love Women*.

The Lady Dandies, by the Viennese composer, Hugo Feltz, is now being rehearsed by Conductor Carr of the Royal Comic Opera company.

Among J. C. Williamson's new attractions for production at early dates are *The Catch of the Season* and *Mrs. Wiggs of the Cabbage Patch*. Dudley Clinton has been engaged in England, and on his arrival will join the Julius Knight company.

Philip Newbury and Emily Spada are now en route for Australia, where they will inaugurate the 1908 concert season. It is the intention of the New Zealand tenor and his wife to return to England via New Zealand and America, giving concerts on the way. Sydney Scott, F. R. A. M., accompanies them as organist and pianist.

Frank Thornton, after a highly successful Sydney season, is now at the Melbourne Princess and appearing in *When Knights Were Bold*. Revivals of the old favorites, *The Private Secretary* and *Charley's Aunt*, have proved that this comedian has lost none of his old drawing powers in these plays.

H. NEWTON DAZZ.

THE STOCK COMPANIES.

Notes of Activity in Many Cities—A Great Variety of Plays—Personal Mention.

Ira E. Earle opened on March 1 at the Curtis Theatre, Denver, Colo., playing the leading heavies.

A Summer stock company to present standard comic opera is being organized by J. Louis MacEvoy for the Imperial Theatre, Vancouver, B. C. This will be the first permanent stock organization in Vancouver, and it is Mr. MacEvoy's intention to establish a company of the highest rank. The theatre has a seating capacity of 3,000, and is situated in the most beautiful part of the city. Arrangements are being made to house the members of the company in new apartment buildings near the theatre and overlooking English Bay and the sea. The company will be organized in New York, and the season will open early in May. Mr. MacEvoy is now at Hotel Arcade, Tacoma, Wash.

The company that is to play at the Davidson Theatre, Milwaukee, this summer, opening on March 30, will include Sherman Brown as director and manager, Theodore Roberts, Edward Mackay, Eva Vincent, Regan Hughton, Suzanne Lee, Robert McWade, Jr., and Francis Powers. The name of the leading woman has not yet been announced.

The Winnipeg audiences, during Mr. and Mrs. George Allison's final appearance, were so earnest in their demonstrations of affection and goodwill that both of them were obliged to make speeches of thanks. At a farewell supper at the Royal Alexandra Hotel Controller Evans on behalf of a number of friends and admirers presented them with a solid silver tea service. Next day a large party assembled to see them off to Portland, Ore., where Mr. Allison reappeared Sunday and received a warm welcome.

The Majestic Stock in Philadelphia closed Saturday night, March 21, and the house will be devoted hereafter to moving pictures and vaudeville.

Permanent stocks are being organized for the State Street Theatre, Trenton, N. J., and the New Miahler, Altoona, Pa.

Play brokers state that the inquiries for plays for summer stock indicate that this class of dramatic organizations will this year exceed in number those of any previous season.

Guy Standing and Dorothy Hammond will head the stock company at the Belasco Theatre, Washington, this summer. The season will open on May 11 with *The Mummy* and *The Humming Bird*.

Joseph D. Glass, of the firm of Glass and McQuillan, operators of Minnesota Park, Pueblo, Colo., is organizing a summer stock company for the theatre at the well-known resort, while resting at his winter home in Shreveport, La.

Edwin August at the close of Digby Bell's tour in Shore Acres was immediately engaged by Conness and Edwards to play Fritz van Tarenhelm in *The Prisoner of Zenda*, opening recently at the Richmond Theatre, Stapleton, S. I.

Sue Washburn Fisher (Mrs. Lawrence Dunbar) scored heavily in the part of Bert Hopkins, the village scamp, in *Home Folks* at the People's Theatre, Chicago, in recent performances. The athletic feat of climbing a twenty-foot pole without the aid of cleats or harness, which the part requires, was received with enthusiasm.

Winifred Carter, formerly with Henry W. Savage's forces, began engagement recently as sourette with the Bowdoin Square Dramatic Stock company in Boston. Miss Carter is the daughter of the well-known comedian, John E. Brennan, with William A. Brady.

Lea Remonde opened with the Howard Stock company, Joliet, Ill., recently to play heavies and characters for the remainder of the season.

Lizide and Bert Johnson have purchased a seven-room bungalow at Wichita, Kan., where they are members of the Wolfe Stock company for the fourth season. They will be glad to entertain friends passing through Wichita. They will spend the summer here, and next Fall will again be with the Wolfe Stock company.

Harrison Stedman has rejoined the Vaughan Glaser Stock company at the Colonial Theatre, Cleveland, O.

Norman Winslow, who was leading woman in the New York production of *The Man of the Hour*, has been engaged as leading woman for the summer stock company at Lowell, Mass.

Enid May Jackson, leading woman of the Fulton Stock company at the Majestic Theatre, Lincoln, Neb., gave an interesting performance recently of Tennessee's *Pardner*.

Frank Harcourt has been engaged as principal comedian and featured at the Sixteenth Street Theatre, San Francisco, Cal., in the musical comedy stock now running there.

Vera Stowe, who has been playing Denise Merrill in *Twenty Days in the Shade*, has been engaged for the stock company at the Belasco Theatre, Washington, for the summer.

The Stewart Opera company will occupy the Lyceum Theatre, Rochester, N. Y., for a summer season, opening on May 18, immediately following the end of its season at the Teck Theatre, Buffalo. Edna Fawcett will head the company.

Pete Raymond and Edith Von Luke have joined the Lyceum Stock company, Minneapolis, to play comedy and second business, respectively.

Carl Stockdale, of the Dell Lawrence Stock company, and Clara Sibyl Beyers, lately with the Majestic Stock company at Indianapolis, Ind., were married at Sacramento, Cal., recently by the Rev. D. M. McPhail, of Calvary Baptist Church.

At Empire Theatre, Guthrie, Okla., the Kingsley Stock company has been playing to fine business. The roster is as follows: Percy A. Kingsley, manager; Bert G. Headen, Guy E. MacDonald, Townsend Irwin, Charles L. Douglas, Walter Ayers, Harry E. Bone, Sydney Pollard, Charles W. Parker, Lena Blackburn, Marie Sanger, Pearl Finley, Mattie MacDonald and Gladys Kingsley.

The Winnipeg Stock company has given more than 500 consecutive performances. This is probably the record for a city of 100,000.

The Earl Burgess company, A. H. Graybill, manager, which has been playing in repertoire, has been reorganized and strengthened and opened in stock at the Curtis Theatre, Denver, Col., recently, in *Queen of the White Slaves*. It was the intention to open this stock engagement in February, but certain bookings in the Curtis Theatre prevented. The roster follows: Horace Noble, Ira E. Earle, Harry Bewley, Dave Murdoch, Frank Whittier, Clay Clement, Jr., Charles Kohler, Frank Ambos, Alice Bolton, Tessie Lorraine, Berde Dainty, and Annie Ince. A. H. Graybill, manager.

Burgess and Himmelein, who recently placed one of their repertoire companies in stock in Shreveport, La., at the Majestic Theatre, will replace the company with the Rosabel Leslie company, Sim Allen, manager, which now becomes one of the regular Burgess and Himmelein attractions. The Earl Burgess company which leaves Shreveport will fill time in Texas previously booked, and the Rosabel Leslie company canceled Eastern time, closing Feb. 29 at Clearfield, Pa., and jumping direct to Shreveport, opening March 4.

Arthur C. Alston, who has always made it a point to protect his plays on the road by sending them out with good people, promises during the next year to get big returns from several of them from the stock companies. The day before Fred Belasco left for San Francisco he arranged with Mr. Alston for the use in the near future of *At the Old Cross Roads*, *Shadows on the Hearth*, and *Pretty Peggy*. Tennessee's *Pardner*, which always does a record week at Mr. Belasco's

house, will also be used by him again shortly. Oliver Morosco has recently done *Pretty Peggy* in Los Angeles, and will shortly do *Cross Roads* and *Shadows*. George Hunt has played *Cross Roads* with the Garrick Stock in San Diego and is to do *Shadows* very soon. Tennessee's *Pardner* was done by the Poli Stock in New Haven last week, and Frank Bacon is doing it in Omaha with the Burwood Stock this week. Manager Alston has also just closed a contract with James Wingfield, of the Central States Theatre Company, of Chicago, and both *Cross Roads* and *Shadows* will be done at both the People's and Marvin theatres within the next two months. In addition to these immediate productions, Manager Alston has practically closed with a dozen other stock companies for one or more of his plays.

A company to be known as the Bradford Theatre Stock company, for Bradford, Pa., has been organized and opened its season last week.

Dudley Hawley has resigned from the Harlem Opera House Stock company, and will join the Milwaukee Stock company.

Carman was repeated by the stock company at Poli's Theatre, New Haven, recently. Miss Shipman played the title-role. May Abbey returned to the company after a week's absence, and was warmly welcomed.

GOSSIP OF THE TOWN.

The German version of J. M. Barrie's *The Little Minister* was produced at the Burg Theatre, Vienna, on March 9, and was well received.

On March 31 Williams and Walker will celebrate the sixteenth anniversary of their theatrical alliance by a special performance of *Bananna Land* at the Majestic Theatre.

Maile Erminie Rives is negotiating with James K. Hackett for a production of *The Castaway*, which has been dramatized by Eden E. Greville. Frederick Neil Innes, the well-known bandmaster, has been appointed director-in-chief of music at the Alaska-Yukon-Pacific Exposition, to be held at Seattle, Wash., June to November, 1909.

Esther Gerber, of the Mildred Holland company, is visiting her family in Philadelphia, prior to the opening of the Spring season on April 20, at the Yorkville Theatre, New York. Miss Gerber has played with much success this season the character of Mother Scala in Mildred Holland's attraction of *Paradise of Lies*.

Florence Gerald has taken the place of Zeida Sears in *Nearly a Hero*. Miss Sears is now in the new Clyde Fitch play, *Girls*.

Harry J. Jackson, who is managing Big-Hearted Jim company, has taken this attraction to the Coast, playing all the principal cities, and is now coming East. This attraction is new in its thirty-second week and business has been very good. The company is playing return dates in the best cities in Nebraska, Iowa, Illinois and Missouri. The company is as follows: Harry J. Jackson, Claude Raymond, J. J. Justice, James A. Park, Roy Watson, F. W. Smith, H. Gardner, Elmer Fritz, Fred Hendrick, Meyer Richards, Bertha Julian, Jane Kechley, La Petite Leonide, Ethel Roman.

S. W. Pascoe will produce a new play, *Just a Woman's Way*, written by himself, at the Grand Opera House, Des Moines, Ia., on April 19. After playing for three weeks on the road the piece will go to Chicago for a short run.

Lucy Weston, an English music hall singer, recently in the *Follies of 1907*, has been engaged for a term of two years by Florenz Ziegfeld, Jr., to be starred in a new musical play.

Buckley Starkey has been engaged to lecture on *The Passion Play* in the South and East during the Lenten season. Mr. Starkey was stage manager of *Peggy from Paris* during the past season and played Jim Pearly, the station agent, in the *Ade* comedy.

Lumberton Opera House, Lumberton, N. C., has been purchased by French and McAllister, who will hereafter manage the house and expect to make important improvements in the equipment.

Henry Hanby Hay has written an "Ode to Shakespeare," dedicated to Robert Mantell. It was published as a leaflet and distributed at the Garrick Theatre, Philadelphia, during Mr. Mantell's recent engagement there.

Frank A. Ferguson has completed the book and lyrics of a comic opera, the scene of which is laid in Spain. Alfred G. Wathall, who composed the score for the *Sultan of Swat*, is at work on the music, and the piece is to be given a hearing before a prominent Chicago manager with a view to its production before the coming summer season.

Violet Barney, after playing fifty-one weeks in Oklahoma, has staked three claims which she has named respectively, "The Spring Chicken," "The Great Divide," and "Consuelo."

Lucille Watson, who is now playing the role of Mrs. Herriard in *Her Sister*, with Ethel Barrymore, has been engaged by Clyde Fitch to fill an important role in a new play he is writing for the use of Maxine Elliott next season.

Gertrude Quinlan will play her original role in *The College Widow* when the play is given at the Adelphi Theatre, London, on Easter Monday. The company will be composed of selected members of the various College Widow organizations.

Henry W. Savage has had on the road. H. Y. Backus will be stage-manager.

Ethel Johnson, of The Red Mill company, was taken ill in Cincinnati last week, and will rest for a time. During her absence Sadie Prabit will play her role.

Kob and Dill will end their engagement at the Circle Theatre on April 4, to make room for the new musical review of Gus Edwards. Kob and Dill will make a road tour of three weeks, playing Brooklyn, Newark and Baltimore.

Eugene MacGregor, last season juvenile lead with *Forty-five Minutes from Broadway*, has been engaged by Cohan and Harris for one of their big productions this season.

The Academy of Music at Selma, Ala., has been leased to William Wilby, of that city, for a period of three years, beginning on Sept. 1, 1908. For several years the house has been operated under the management of Long and Ross, and Mr. Wilby intends to conduct the theatre on the same plan as that of the former managers.

A small fire at the Lamb's Club last Tuesday night excited forty-fourth Street and gave the club members a chance to be heroes. The blaze was in the dining-room used by the employees and was extinguished before the firemen arrived. The damage was slight.

Maggie Holloway Fisher has joined Eleanor Robson's company to play the Duchess of Donegal in *Nurse Marjorie*.

The Shuberts have purchased a new play, *The Wolf*, by Eugene Walter, and will produce it next Saturday at Trenton, N. J., with Ida Conquest in the only female role.

Mr. and Mrs. Hubert Labadie and the members of their Faust company were entertained by Major Little (Pawnee Bill) during their engagement last week in Pawnee, Okla.

The Mansfield Players, under the direction of Harold Brooks Franklin, are to give J. Palgrave Simpson's version of *A Scrap of Paper*. This is a three-act farcical comedy adapted from the French of Sardou. The original prompt book used by Lester Wallack will be closely followed during this production, which will be seen early next month in the auditorium of the Young Men's Hebrew Association, Ninety-second Street and Lexington Avenue.

Josephine Brown, who appeared recently at the Madison Square Theatre, underwent an operation for an affection of the ear and throat last Saturday. Her trouble is the result of an attack of the grip.

Announcement was made last week that The Soul Kiss would close at the New York Theatre on May 23, to allow Adeline Genee to fill her engagement at the London Empire. She will return to America early in the Fall for a tour of the principal cities in The Soul Kiss.

REVIEWS OF NEW PLAYS.

A COUPLE OF FARCES AND TWO PLAYS IN RUSSIAN THE WEEK'S OFFERINGS.

Toddles, at the Garrick, Adds Nothing to Fame of Actors and Adapter—Leo Ditrichstein Presents **Bluffs** with Some Success—The Russian Players Offer **Outrovsy** and **Then—A Comedy** at the German Theatre.

To be reviewed next week:

MARTIN OF THE LOWLANDS.....Gardner
THE SERVANT IN THE HOUSE.....Savoy
LOVE'S COMEDY.....Hudson

Savoy—Toddles.

Farce, in three acts, by Clyde Fitch, from the French of Tristan Bernard and André Gide. Produced March 18. (Charles Frohman, manager.)

Lord Meadows.....John Barrymore
Booby.....Gardner
Freddie.....Gardner
Bluffs.....Leo Ditrichstein
Doctor Baird.....Louis Masson
John.....Charles Walcott
Paul.....Harry Elton
Constance.....Armand
The Mayor.....J. R. Crawford
First Officer.....J. T. Chaffin
Second Officer.....Frederick Bond
Interpret.....J. R. Crawford
Lady Dore.....Mrs. John Lewis
Mrs. John.....John Lewis
Constance.....Pauline Frederick
Countess De Chambry.....Isabel Richards
Cleely.....Oliver Temple
Mr. Fowler.....Virginia Smith
Penny.....Grace Haddell
Maid at the Spring.....Grace Haddell

If the original of **Toddles**, called Triplepatte, possessed any particular merit, it was lost in the transcription—or has been destroyed by the acting. Cyril Maude, in London, found the farce successful, probably because Cyril Maude is particularly well liked. Here, John Barrymore, though he works nobly, is unable to drag the piece into even the position of a half success. Why the farce is a failure is difficult to determine. The situations, especially in the second and third acts, are amusing, without exception. The characters are unexpected and the dialogue is somewhat clever. The acting injures the piece in places, though three or four of the characters are well played.

Toddles is an English Lord, family name, Meadows. His particular idiosyncrasy is inability to make up his mind about anything. He is a desirable match on account of his title and the money his grandfather is going to give him if he marries satisfactorily. He has a fiancée picked out for him, the at present five-year old daughter of the Countess de Chambry, who was engaged to him, French fashion, in her cradle. Mrs. John, the rich and vulgar wife of an English banker in Paris, desires him for her daughter, Constance, an arrangement seconded by his aunt, Lady Dore, and by a money lender, Basil. Mrs. Dore, a miser, desires him for herself. **Toddles** cannot make up his mind which to take. He is persuaded to attend a reception given by Mrs. John, and to meet Constance. The scheme is almost spoiled by Mr. John, who, bored by the reception, advises **Toddles** to go home and go to bed, which advice is accepted. He is captured, however, and brought back.

Between the first and second acts the marriage is arranged between **Toddles** and Constance. The second act takes place at noon on the day set for the civil ceremony. **Toddles** is in bed, disinclined to get up. He uses many expedients to escape, but is finally cornered and made to promise to be at the altar for the ceremony. But the Countess de Chambry and her five-year-old daughter, Penny, arrive to remind him of his engagement. They steal his only uncracked suit of clothes and depart, much to the delight of **Toddles**.

The first scene of the third act occurs at the altar. **Toddles** has not arrived and the Mayor has grown impatient. Finally that official refuses to wait any longer, and the guests are dismissed. They discover **Toddles** outside, in his pajamas, covered with Haslett's overcoat and attended by Lady Dore and Basil. The Mayor is brought back and the ceremony begins. But **Toddles** refuses to answer the questions put to him and runs away. The second scene takes place at a railway station. The entire party is searching for **Toddles**, who is undoubtedly easy of recognition in an overcoat, pajamas and red slippers. **Toddles** changes clothes with Basil, his chum, and is about to escape on a train when it occurs to him that he has not treated Constance squarely. He meets her in the station and finds she is not so much of a bore after all. They agree to get married anyhow, to the happiness of the assembled multitude.

John Barrymore carries the burden of the acting, and behaves with much courage and simplicity, but the silly and Englishman character does not become him well. In the second act he makes much of the many opportunities permitted by the situations, and in the latter part of the third act, when he makes halting love to Constance, his work is capital. Jefferys Lewis is amusing as Mrs. John, but she overacts excessively. Pauline Frederick gives a quiet, unconvincing performance of the role of Constance. Sadie Martinot as Lady Dore speaks in a variety of keys and is heavy in her work, yet she realizes the character very well. Isabel Richards and Oliver Temple are both bad. Louise Reed is satisfactory in the small role of Cleely, and Virginia Smith is a conventional stage child. Grace Haddell does well in a small part.

Overall, **Toddles** gives a capital performance of Booby. **Toddles'** friend, A. Hyman Allen is good as an amateur journalist. Arthur Elliot plays Haslett ably, and Louis Masson is satisfactory as the doctor. Charles Walcott gives an excellent characterization of the sleepy, bored Mr. John, and makes the part worth remembering. J. R. Crawford does well as the Mayor, but the other male roles are all badly acted.

Daly's—Madame Komisarovsky.

The final week of Madame Komisarovsky's engagement at Daly's was devoted to the repetition of three plays previously offered and the production of two new plays.

The **Doverliss** Bride, by A. N. Ostrovsky, a tragedy in four acts, was the bill for Wednesday and Thursday evenings. Larisa, the dowryless bride, is a simple, inexperienced girl. She is engaged to marry a poor functionary, Karandishov. Two months previous to her engagement to Karandishov she had been infatuated with Paratov, a wealthy ship-builder who has a bad reputation. Larisa desires Karandishov to marry her at once and go to live with her in the country. Karandishov desires to remain in the city.

Larisa wants to return to the country because she is afraid her love for Paratov will reawaken. She remains in the city, and Paratov calls on her at her home. He protests that he still loves her, and in a subsequent scene at Karandishov's home he induces her to go out rowing with him on the Volga. Before leaving she says to her mother: "You will either have occasion to be happy or you may look for me in the Volga." Karandishov, who was absent from the room when Larisa went out, returns, and is dumfounded at her absence. Saying there is a limit to everything, he seizes a revolver and rushes out to find Larisa and Paratov.

In the last act Larisa and Paratov are seen on the boulevard. He tells her he cannot marry her because he is about to marry another. Karandishov, a friend of Paratov's, enters and makes a proposition to Larisa to become his mistress. Larisa then wants to commit suicide by throwing herself into the Volga, but hesitates. Karandishov enters and asks her to return with him. She refuses and declares her intention of accept-

ing Karandishov's proposition. Karandishov then shoots her. Dying, Larisa says: "I have done it myself. I want to cause no trouble to any one. I love you all."

Madame Komisarovsky played Larisa in her usual artistic manner. In the death scene in the last act her powerful acting held the audience breathless. Madame Komisarovsky never fails to convey the impression of what she is about to say with facial expression before expressing the thought in words. A. N. Ostrovsky took the part of Karandishov and did excellent work throughout the performance. K. V. Bravich as Paratov acted the part with naturalness and ease. Madame A. A. Basina was satisfactory as Opudivova.

Although Masterlinck's Sister Beatrice had been announced for Friday night, Ibsen's **The Master Builder** was substituted, a note on the programme stating that the plans had been changed late in the afternoon. The audience, large and mostly Russian, seemed to find the play to its liking. The performance given by Madame Komisarovsky in the role of Hilda Wangel was the best, and the nearest antithesis of her own engagement. Her impersonation was engrossing, and her quiet, reserved methods gave the character both the dignity and girlishness it requires. Her final scene with Helvard, and especially the last scene of all, when the Master Builder falls from the steeple, were played with a skill closely approaching genius.

The supporting company was thoroughly competent. K. Bravich, Solovna, were more than that, however, for his outshone the work of the star. He received an ovation from his countrymen, and at the end of the play was called back again and again, by name. Madame E. Shilovsky was good, as Alina, and A. Feona made an excellent Raynor. Kost Brovik was played by D. Grunzinsky, and Madame Tienhausen appeared as Fossil.

The Master Builder was repeated Saturday evening. The other plays of the week were **The Battle of the Butterflies**, **A Child of Nature**, and **Children of the Sun**. The engagement of the Russian players ended Saturday night. Last night Clyde Fitch's new comedy, **Girls**, received its first local presentation.

Bluffs—Bluffs.

Farce in three acts, by Leo Ditrichstein. Produced March 19. (Wagnhals and Kemper, managers.)

Fabel.....Eugene Redding
Madeline.....Madeline Sorel
Mrs. Borden.....Mrs. Pauline Duffield
Borden.....Frank Wunderlee
Mrs. Van Dusen.....Miss Herbert
Miss Calvert.....Leo Ditrichstein
Carl Himmelhoch.....Leo Ditrichstein
Penny.....Pola La Follette
Araminta Taylor.....Kenyon Bishop
Colonel Taylor.....Fred Bond
Jack Belaire.....Fred Bond
Rose.....Lorel Taylor
Morse.....Frank Wunderlee

This farce needs doctoring, and immediately. It is on the verge of collapse, and unless the treatment is applied at once and vigorously, it will pass away very soon. As farces go, it has a good constitution to build upon, and its weakness is due principally to its appendages. It would be unfair to lay the blame to single decay, for while the foundations are old, they are still vigorous—and still doing service in many other farces. To reduce from mixed metaphor, Mr. Ditrichstein has adopted mixed metaphor, and has approved devices of forcing and has deftly combined them into a concoction possessing some fun. The dialogue needs improving and the entire first act could be rewritten to advantage. The tempo is too slow.

The complications depend on the usual mendacity of the "hero," Carl Himmelhoch, a popular actor, has adopted the name of Jack Belaire, an old chum, whom he believes dead. He rents the Belaire country house for a honeymoon with his bride, Penny, whom he has just married, against her father's wishes. His press agent, Morse, has given him, on paper, untold wealth, a country home, a yacht, and other appurtenances of fortune. The pseudo Jack discharges the servants because he cannot afford to pay their wages. He and his bride have barely arrived, when they are followed by father-in-law Colonel Taylor, of Texas, and sister-in-law Araminta. Himmelhoch is taken for Belaire's secretary, and accepts the error, bearing the Colonel's pistol. Then the real Belaire, who has not died, but has been living in Paris, comes upon the scene, preceding his wife by a day. He learns of the situation and is drawn into the trouble against his will. Himmelhoch masquerades as a servant girl and a chauffeur, and meets with many difficulties. To attempt to recount, or even catalogue the events would take the space of the play.

As usual, Mr. Ditrichstein gives a capital performance. As the pseudo Jack Belaire he has opportunity for every variety of facial expression, and took advantage of it. In fact, he is the "whole show." His supporting company is good, in spots. George Lawrence, as the newspaper reporter, Miss Calvert, plays cleverly. Pola La Follette, as Penny, Himmelhoch's wife, is cold, uninspired and uninteresting. She is evidently not suited to farce. Nina Herbert gives a satisfactory performance of the real Belaire's mother-in-law, a part of little consequence. Kenyon Bishop is excellent as Araminta Taylor, the amorous old maid. Mrs. Pauline Duffield does well as Mrs. Borden, the caretaker, and Madeline Sorel makes a satisfactory maid. Lorel Taylor as Rose, wife of the real Belaire, plays well a part of no importance.

Frederick Bond, as Colonel Taylor, gives an agreeable performance, and realises most of the possibilities of the part. Alfred Knappeler is very good as the real Belaire, and Eugene Redding plays cleverly the role of Fabel, the Italian chauffeur. G. M. Beldon is satisfactory as the Irish butler, Donovan. Frank Wunderlee gives a bad characterization of the caretaker, Borden, but looks the part of Morse in the last act.

German—Florette and Patapon.

Farce in three acts by Maurice Hennequin and Pierre Veber. Produced March 18.

Patapon.....Ernst Saemann
Florette.....Heinrich Marlow
Blanche.....Ella Hofer
Julien.....Alfred Casani
Julien Babet.....Eugene Burg
Monblanc.....Heinrich Marlow
Forstner.....Carl Mauch
Madame.....Georgeine Seedorff
Clair.....Mimi Reimann
Chechet.....Asta Eggert
Captain Jambard.....Otto Collet
Armand.....Max Liebi
La Barbe.....Otto Schrader
Pechot.....Rudolf Meiner
Malot.....Adolf Mesendorff
Auguste.....Robert Schultze
Antoine.....David Seidler
Corru.....Otto Meyer
Marie.....Ella Haegmann
A Chausseur.....Louis Koch
A Fisherman.....Jacques Lorin

An overflowing house saw the production, the first time in this country. This farce is a clever piece of workmanship, free of amusing complications, which are linked together in most ingenious fashion. In fact, there is an overabundance of situations, some of them pretty silly. Something might have been gained by a bit of pruning. Taking it all in all, though, **Florette** and **Patapon** is a capital evening's entertainment for any one who likes fun of the most rollicking kind. Naturally, as one might suppose from its origin, it is not food for babes and sucklings. Soul mates and affinities are not absent.

Patapon, a serious person, and **Florette**, his lazy and light-hearted partner, are Parisian phosphate merchants. Both are married. **Blanche**, the wife of **Patapon**, passes for a model housekeeper; **Riquette**, the wife of **Florette**, is open to the suspicion of being a coquette. **Julien Babet**, an employee of the firm, loves **Riquette** in a hopeless and respectful way. **Business** calls the partners to London. Before leaving, **Florette** entrusts **Babet** with the charge of his wife and pledges him to prevent her doing anything foolish during his absence. No sooner have **Patapon** and **Florette** gone, when **Blanche** informs **Riquette** that she has a rendezvous at Cotte-sur-mer, near Dieppe, with **Armand**, her lover. **Riquette**, notwithstanding the protests of **Babet**, consents to accompany her. In the momentary absence of **Babet**, another admirer of **Riquette**'s, named **Monblanc**, enters. He learns from a memorandum which **Riquette**, whose real name is unknown to him, has left for **Babet**, that she has gone to Cotte-sur-mer, and determines to follow her. So does **Babet**. But he is unable to find his hat and overcoat, which **Monblanc** (mistaking **Babet** for the husband of **Riquette**) has hung out of the window.

The scene changes to the interior of a seaside hotel, at Cotte-sur-mer. **Patapon** and **Florette** both arrive at the hotel, having missed the steamer at Dieppe. **Florette** has become infatuated with **Chechet**, a demi-mondaine, whom he has followed, and **Patapon** is ill as a result of taking an anti-seasickness specific. The sick man retires to room No. 11, while **Florette** goes off in bathing attire to meet **Chechet**. **Blanche** and **Riquette** presently arrive and are welcomed by **Armand**, who withdraws to room 9, next to **Patapon**'s, with **Blanche**. The subsequent arrival of **Babet** and **Monblanc** produces complications of the most varied character. **Babet** is mistaken for **Florette** and **Florette** for **Babet**. Each of the two members of the firm supposes his partner's wife to be the occupant of room No. 9. **Babet** becomes entangled in an affair of honor with **Monblanc** and **Florette**, after assuming the disguised jealousy of a sea captain named **Jambard** by his attentions to **Chechet**, disguises himself in **Riquette**'s mantle and hat to escape his rival, and is abducted by order of **Babet**, who imagines him to be **Riquette**. The two wives on discovering that their husbands are in the hotel beat a retreat to the railway station and return to Paris.

After many misunderstandings and alarms, **Blanche** succeeds in throwing dust in the eyes of her husband, **Babet**, cure of her passion for **Riquette**, is betrothed to **Clair**, and **Florette**, after his affair with **Chechet** has been exposed, is threatened with a divorce by **Riquette**, but in the end is pardoned.

The company acquitted itself famously. Each member entered heart and soul into the spirit of the piece. Eugene Burg was particularly good in the role of **Babet**. Ella Hofer as **Riquette** was delightfully light and volatile. One did not wonder that her heart went to her. **Alfred Casani** could not have made more of the part of **Blanche**. Ernst Saemann as **Patapon** and Heinrich Marlow as **Florette** were splendid foils for each other. Herr Saemann in the throes of seasickness, brought on by a dose of medicine taken to prevent it, was side-splitting. Herr Marlow capering about in a bathing suit made a picture long to be remembered.

Academy—The Squaw Man.

William Faversham in **The Squaw Man** began a four weeks' engagement at the Academy of Music on March 18 with an excellent supporting company and prospects of large audiences. The cast is as follows: Henry Wynne, W. L. Abington, Diana, Margaret Bourne, Lady Mabel, Maude Hunsford, Lady Mabel Wynne, Katherine Fisher, Captain James Wynne, William Faversham, Rev. Baichammer Chiswick, Henry Redding, Bates, Henry Glemister, Malcolm Peirce, Bertram A. Macchery, Sir John Appleton, Thomas Thorne, the Rev. the Rev. the Rev. of Exeter, Frank A. Lyon, Sir Charles Marjoribanda, Matthew Glendinning, Mrs. Herbert Chichester-Chichester Jones, Catherine Robertson, Big Bill, George W. Deyo, Shorty, Emmett Schaeffer, Andy, Bernhard Niemeyer, Granchy, Harold Salter, Baco White, Frank S. Sixby, Tabbyanna, Berton Churchill, Nat-U-Rich, Virginia Klein, Little Hal, Leonie Flugrath.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., Jan. 31 to Feb. 27, 1938.

Abandoned Bride, The; drama in four acts. By Laura Jean Libbey-Stillwell.
Acres of Diamonds; melodrama in four acts. By William Lynch Roberts.
After the Election, By J. C. and H. R. Cox.
Abramson, The; farce, an adaptation. By Frank Loman.
All in a Lifetime; five-act drama. By G. A. Weber.
All is Fair, By Teresa Crowley.
Amour (L') en Banque; comedy in three acts and four tableaux. By Louis Armand.
Another Man's Treasure; drama in four acts. By Laura Jean Libbey-Stillwell.
At the Convent Gate, By Bennett C. Armstrong.
At the Foot of the Throne; play in five acts. By Mrs. H. A. Armstrong.
At the Grand Opera; comedy. By Benjamin Chapin.
At the Red School House; comedy. By Benjamin Chapin.
Avenger, The; drama in four acts and eight scenes. By Dr. Nathan B. Hornstone.
Baron Trenck; opera in three acts. By A. M. Willner and R. Bodansky. Music by Felix Albl.
Baron's Ambition, The; or, The Baron's Dress Rehearsal. By Sam Morris.
Belle au Bois-Dormant (La), The; fairy play in verse, in a prologue, two parts, fourteen tableaux. By J. Richenda and H. Cain.
Bill's; musical comedy. By Walter O. Dawkins.
Boy with the Beagle, The; musical melodrama in four acts. By Howard Hall.
Cause of It All, The; playlet in one act. By M. B. Blackall.
Chicken Trust, The; musical comedy. By J. W. Bailey.
Child of the Pit, A. By J. Howard Bauman.
Chocolate Beldar, By I. Bouton. Ida Bouton.
Choosing the Wall Papers; monologues. By Beatrice B. Hayward.
Confusion of Automobiles, A; three-act farce comedy. By Julius Weidmann.
Coronado; romantic comic opera. By J. N. Edwards.
Devils; drama in two tableaux and six acts. Printed, not published, by George Laneau Bayard.
Discords and Harmonies of Single and Wedded Life. The; a musical sketch. By L. J. I. De Mevius, Jr.
Do You Love Me Dear? Drama in four acts. By Laura Jean Libbey-Stillwell.
Domains of Jane, The. By M. F. Hutchison, New York.

Don't Judge Her Too Harshly "Till You Know Her Love Story"; drama in four acts. By Laura Jean Libbey-Stillwell.
Double Trouble; comedy in four acts. A dramatization of Herbert Quick's novel of the same name.
Drei Kammermusik; "Wittwer"; "Vor der Hochzeit"; "Im Bild"; "Gutes Rammeln". Authored by Laura Jean Libbey-Stillwell. Authored by Henry Neumann.
Dust of the Earth, The; play in four acts. By Katherine Kavanagh.
Early Bird, The; comedietta. By Arthur J. Wheeler.
Error; play in four acts. By H. B. Osborne.
Fable Convenue, The. By Willett E. Doughty.
First Kiss, The; drama in four acts. By Laura Jean Libbey-Stillwell.
Flash of Red, A; marine romance in one act. By A. W. Staco.
Four Corners of the Earth; comedy melodrama in four acts. By W. E. Roberts.
From Ireland to America; an Irish-American drama. By Julia M. B. Stapleford.
Get the Hook; comic-dramatic etching. By Edwin Brandt.
Gold and the Detective, The; or, My Little Detective.
Golden Sands, The; or, A Romance of Nomes; drama. By O. L. Colburn.
Great Auto Match; sketch for vaudeville. By Arthur Blanchard.
Hal of the Wynd, By W. J. Grindin.
Henny Youngsters; miniature musical comedy; book by Harold Attridge; music by William Frederick Brice.
Heart of Sancy Sanyal, The; drama in four acts. By Laura Jean Libbey-Stillwell.
Hebrew Fireman and the Foreman, The. By Brady and Mahoney.
Held for Ransom; drama in four acts. By E. Carlyle.
Her Reputation, By Flo Field (Mrs. Flora Field von Cassel).
Helen's Leander; tragedy. By M. Schute.
Hill Abilty, By Arthur E. Lenz.
Hochzeit; drama in five acts. By Emil Strauss.
Home to Mayo, By James Quinn.
Hotel Comfort; farce in one act. By W. Hanson.
How Mattie Got a Husband; comedy in one act. By J. A. Golden.

Cash Hawkins, Charles Hill Mailes; Nick, R. Hillbourne; McMorley, Charles Miller; Farson, George Leonard; Peto, George Wright; Parson, Walter Gilmore; Mrs. Hiram Doolittle, Mrs. Edith Blagath; Mr. Hiram Doolittle, Douglas Robinson; Bud Hardy, William Frederick; Kid Klark, Howard Naffler.

Blaney's—Kathleen Macvarnahan.

A thoroughly enjoyable performance of Kathleen Macvarnahan was given last week by the Sponner Stock company with Edna May Sponner in the role of Kathleen. Miss Sponner again won the hearts of her auditors with her extremely pleasing personality. Augustus Phillips made a capital young Irishman out of Terence O'More. Arthur Evers had an unusual role in that of Bernard Kavanaugh and played it in a most satisfactory manner. Olive Grove was just as pleasing as ever. She played the role of May Marlow. James McAlister was charming in the part of Kitty O'Leary. The rest of the cast was as follows: Bill Butler, Harold Kennedy; Bud Barney, Ben F. Wilson; Black Body, Edwin H. Curtis; David O'Connor; William L. West; Captain Clearfield, Walter D. Nealand; Father O'Casey, M. J. G. Briggs; Darby Doyle, Thomas Sheely; Daniel McClubbun, William O'Farmer; Dennis, R. E. Sponner; Turney, Harry Williams; Dorothy Kavanaugh, Josephine Fox. This week, **The Masqueraders**.

Harlem Opera House—The Girl of the Golden West.

The patrons enjoyed a genuine treat last week when **The Girl of the Golden West** was put on by the stock company, under the personal supervision of Will J. Dean, of the Belmont club. Edna Morgan gave a splendid performance of the Girl, and was overwhelmed with applause and recalls. William A. Norton as Jack Rance, the great character originally done by Frank Kaman, deserves great credit for the masterful manner in which he played this very difficult part. It is one of the best things Mr. Norton has ever done. John Craig as Dick Johnson gave a splendidly virile performance. Edna Morgan as the Squaw did a good bit of character work. George Howell and Dudley Hawley as Sam and Slim and Trinidad Joe were excellent, and Robert Lee Hill scored as the bartender. Others in the cast were Charles M. Sany, William C. Carr, John Frensch, Albert Plympton, R. E. Nell, William Stanley, Maurice Wilkinson, Roberto Dushan, J. Francis Dillon, Harry Crawford, Martin J. Faust, James Ward, Al Roberts, Tim Faust. This week's play is **Sweet Lavender**.

At Other Playhouses.

AMERICAN.—The Volunteer Orchestral, always a favorite, was well received here last week. The cast was as follows: Tom Sturge, Frederick Montague; Howard Sturge, Richard Sherman; Nathaniel Mansfield, Francis Dawson; Hubbard Griffin, Harry Lorraine; Edna Utter, Charles Hasty; Hanford Scott, George L. Lewis; Sam Toke, Frank N. Boyle; Hon. Barrett, Phil. McCarty; Pierre Leverage, James Adams; Jacob Harrison, John Bryant; Joseph Nelson, Joe Moss; Johnny Nelson, Harold Roberts; Willie Nelson, Harry Johnson; Grace Barrett, Ruthie Schart; Lucetta Barrett, Fannie Louise Carter; Mrs. Yohem, Kathryn Stanton; Jennie Yohem, Little Olive; Mrs. Pownen, Ida Norman. This week, **Broadway After Dark**.

NEW STAR.—Mamie Fleming in **The Girl from Ragle Ranch** met with much favor here last week. Her supporting company was as follows: James Brandon, Harry Bannister; Richard Brandon, George Connors; Santo Rivera, Henry Alexander; "Sandy" O'Brien, Tommy West; "Curly" Harris, Charles Mylott; Col. Henry Carver, Oliver Bundy; "Just Bill," Thomas Cullen; Wild Harry, Edward Douglas; Percy Hill, Arthur Putnam; Slim Jabe, Frank Walters; Hansel Charley, Billy Baser; Sam Starlight, Marie Collins; June Carver, Bess Norman. This week, **Panhandle Pete**.

GARDEN.—Bertha Kalich in **Martin of the Lowlands** will open here to-night.

SAVOY.—This theatre reopened yesterday afternoon with Edith Wynne Matheson in **The Servant in the House**.

FOURTEENTH STREET.—Saula Poynter in **Lena Rivers** pleased large audiences here last week. This week, **Bedford's Hope**.

GRAND OPERA HOUSE.—Browner's Millions was a popular attraction here last week. This week, **Caught in the Rain**.

TRIALIA.—Chinatown Charlie was well received here last week. This week, **Deadwood Dick's Last Shot**.

WEST END.—Wine, Woman and Song, with Bonita, met with much favor here last night. This week, **Just Out of College**.

MANHATTAN.—The Four Mortons in **The Big Stick** was the attraction here last week. This week, **From Sing Sing to Liberty**.

YORKVILLE.—William J. Kelley appeared here last week in his double bill of **Davy Crockett** and **The Crackman**, playing to good houses. This week, **The Four Mortons in The Big Stick**.

QUES.

Edith Frazer has succeeded Lottie Kendall in the role of Elaine in **A Knight for a Day**, at Wallack's.

Owing to the closing of the company in which he has been playing, Joseph Allenton is now open to offers for next season.

A new song, "What Does It Mean?" will be introduced into **Nearly a Hero** by Ada Lewis.

Benjamin Johnson, who plays James Smith in **Paid in Full**, had a tussle with a negro burglar in his apartments last Tuesday night. The thief escaped with a diamond ring and pin. Mr. Johnson reported his loss to the police.

THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1894)

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE,
President,
15 West 46th Street.

LYMAN O. FISKE,
Secy. and Treas.,
121 West 46th Street.

CHICAGO OFFICE:

(Otho L. Colburn, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE,

EDITOR.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page \$10; Half-Page \$20; One Page, \$35.

Professional cards, 15 cents an agate line, single insertion: \$1.50 a line for three months. Five lines the smallest card taken. Theatre cards, 15 cents per agate line, single insertion: \$1.75 a line for three months. Four lines the smallest card taken.

Reading notices (marked "R" or "N"), 10 cents a line. Charges for inserting portraits furnished on application. "Preferred" positions and black electrotype subject to extra charge.

Back page closes at noon on Friday. Changes to standing advertisements must be in hand by Friday noon. The Mirror office is open to receive advertisements every Monday until 11:30 p. m.

SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions \$2.50 per annum. All other foreign countries \$3.50, postage prepaid. Telephone number, 370 Broadway.

Registered cable address, "Drammirror." The Dramatic Mirror, 121 West 46th St., New York City. Agents: The American Exchange, Currier St., Agents St.; Dan's Agency, 61 Green St., Leicester St., W. C.; Murray's Exchange, 11 Northumberland Ave., W. C.; In Paris at Bruckner's, 11 Avenue de l'Opera. In Liverpool, at Latham's, 11 Lane St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Mirror cannot undertake to return unsolicited manuscripts. Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - - MARCH 28, 1908.

Largest Dramatic Circulation in the World

A SEEKING PARADOX.

THE movement to procure the abolition of the British play censorship strangely contrasts with an agitation, as yet unorganized but earnestly promoted, to re-establish a censorship, or something equivalent thereto, in Paris, where about two years ago official regulation of the drama was abolished.

This movement in Paris does not open the door to legitimate criticism of the theatre in the premises. On the contrary, it emphasizes the fact that even in that gay city there is a sound and healthy sentiment for the best that the theatre can put forward. In fact, the better theatres of Paris continue on the same level that marked their conduct when a censorship was in force. In them there is no more danger than formerly of a violation of the dramatic proprieties. It is the cheaper and less responsible theatres—the "théâtres à côté"—that offend by license, and threaten still more seriously to offend, owing to the liberty permitted to their operation in the present circumstances.

A student of the theatre in Paris, writing recently on this subject, says that the Paris middle class is more prudishly inclined than is generally supposed by foreigners who judge the sentiment of the city on a basis of music hall and kindred performances, "which are in reality got up exclusively for the delectation of the cosmopolitan visitor, and seldom have any real Parisian vogue, or by a literature which finds its chief sale in Germany, Belgium and Greece." Beyond this, the profit which the better contemporary French playwrights realize from adaptations of their works for the English and the American stage leads them more than ever to care for the tastes and recognize the prejudices of the Anglo-Saxon theatre-goer as to some matters which might pass with or be applauded by the French, and on the whole the better class of Paris theatres now put forward drama to which no moral objection whatever can be urged.

It is the other class of theatres mentioned that sin against the taste of the better theatre-goers in Paris, and against these theatres objections that seek something like a censorship are now aimed. This sentiment, in lieu of other means for suppressing objectionable pieces, has crystallized in the

determination of large numbers of Paris patrons of the theatre generally to visit the theatres where offensive matters are offered on first nights and there to make such demonstrations, by whistling and hissing, as will force the police authorities, whose hands otherwise are tied, to intervene and close the houses as in the case of riot. By these means it is expected that official attention will be called to the state of affairs, with the result that a censorship to meet the special need of prevention may be established.

Of course this condition is peculiar to Paris; yet the spirit shown is a credit to the real lovers of the theatre, and proves that even there, where so much that is objectionable may be looked for, it is only the generally commendable that is really desired.

AN AMAZING GROWTH.

THERE are said to be more than 400 "nickel" theatres, in which moving pictures are the attraction, in New York. Chicago, according to a recent report, has 250 of these resorts, and other cities the country over no doubt have relative numbers of them. In many of the smaller towns the moving picture places outnumber regular theatres two and three to one.

As these places are filled and emptied several times daily and nightly, some measure of their popularity may be made, and some idea may also be formed of the profits accruing to their conductors. For the most part they are located in places originally intended for "stores," and thus their rentals are not heavy; the charges for the films used for the pictures are low, and operation does not cost heavily, even where "barkers" are employed in front, for the number of persons required is small. The returns thus must be very large on the capital invested. If the returns were not very large these places would not have increased so rapidly in number.

There is no doubt that these "picture shows" in some degree affect attendance at regular theatres. It is not probable, of course, that many persons who affect the better class of playhouses attend them, but no doubt many persons formerly interested in the drama as it is shown at popular price theatres go to the "picture shows" regularly—more often, indeed, than they used to attend the theatres of their selection, for the low price of admission is attractive in itself. The greater number of patrons of the "picture shows," however, is made up of persons to whom regular theatre attendance always has been an unknown or rare experience, and this class, including many of the young who go to these "shows" surreptitiously, has developed this "amusement industry" to amazing proportions.

Not satisfied with present conditions, and perhaps noting a falling off in the interest shown in pictures as pictures, though the pictures be animated—for to provide a necessary variety in subjects is a problem—it is said, that those interested in this form of entertainment are now desirous to add a feature that will more definitely attack the playhouse itself. In short, they purpose, if possible, to attempt drama under the modifications and restrictions natural to this form of amusement.

In France, where the "moving picture" has attained its highest state of development, attempts have been made to unite the phonograph and the film in play representation. French ingenuity, in fact, has gone so far in this direction that managers of the combined cinematograph and phonograph device have engaged such playwrights as EDMOND ROSTAND, ALFRED CAPUS, JEANNE RICHERPIN, PAUL HENRIEU, and HENRI LAVEDAN to write plays for the new system. Famous players like BERNHARDT, LE BARGY, and RÉJANE, it is said, will make the "records" of these dramas, which will be multiplied in accordance with the demand for them. In these plays, however, action will be the feature and dialogue will be minimized. The mechanical side of this innovation, by no means yet perfected in France, is also being experimented with here, and prominent American authors and actors may yet be employed in a repertoire to be put forward.

The film fed into the picture machine is now limited to about 1,000 feet, or enough for a ten-minute show. It is planned to have a separate roll for each act of a play and give four-act plays, each to consume about an hour, and to have a phonograph speak the lines of the players who are pictured in action on the screen. Heretofore, in these experiments, it has been difficult to adjust mechanism so that the pictures and the speeches would be in accord. It is expected that this and other difficulties will yet be overcome, and if they should be overcome the regular theatre will have a serious rival in the "nickel theatre," and a more pretentious institution that may develop from it.

PERSONAL



ROBERTSON.—Forbes Robertson and Gertrude Elliott produced Henry James' new three-act comedy, *The High Bid*, at Edinburgh on March 23.

KILDARE.—Owen Kildare, novelist and author of Arnold Daly's present play, *The Regeneration*, was painfully injured last Tuesday night by a fall on the Subway stairs at Times Square. He was taken to the New York Hospital, where he was identified by letters in his pockets. He suffered a badly lacerated scalp wound.

MILLER.—Henry Miller is planning to give a special matinee performance of *The Great Divide* in Kansas City during Easter week for the benefit of the Friars' clubhouse fund.

WARD.—Genevieve Ward, so long associated with Sir Henry Irving, returned to the stage a few weeks ago, playing *Volumnia* in Benson's revival of *Coriolanus* at Suburban Theatre, London. In spite of her advanced age she is said to retain her power in tragedy.

COLBURN.—Otho Colburn, Minton representative at Chicago, has recently completed a drama, *The Path of Thorns*, which he expects to have produced soon. He has written several vaudeville sketches and was co-author of *Two Dollar Bill*, the new piece being given by the Pekin Stock company at Chicago.

THOMAS.—Augustus Thomas is expected to be a candidate as delegate to the National Democratic Convention from Westchester County. For several years Mr. Thomas has been active and influential in Westchester County politics.

FARNUM.—William Farnum will replace Malcolm Williams as the minister in *Folly of the Circus* this week.

MAWSON.—Edward R. Mawson has replaced Herbert Percy as the father in *The Thief*.

WARDE.—Frederick Warde, after three years' absence from the stage, will make his reappearance at the Montauk Theatre, Brooklyn, on March 27 in a scene from *Julius Caesar* for the benefit of a local charity.

MARLOWE.—Julia Marlowe, in Gloria, opened the new White's Theatre at McKeesport, Pa., on March 19.

WARD.—Mrs. Humphry Ward arrived in New York last week, on a long deferred visit to this country. She will remain about two months, visiting Boston, Washington and Canada.

BAKER.—Mrs. Edith Ellis Baker has disposed of a new play, *The Nebraskan*, to Henry B. Harris, for production next Fall, with Edmund Breese as the star.

ROBSON.—During the remainder of her tour, except for her final week in Brooklyn, Eleanor Robson will use Nurse Marjorie exclusively. She will cover much of the same territory in which she has already played *Salome Jane* this season.

GEORGE.—Grace George is investing in vineyard property at Fresno, Cal., with the intention of building a Summer home there.

MANNING.—Mary Manning appeared in a new play, *Memory and To-Morrow*, by E. Booth Tilton, at San Francisco, on March 20.

MICHELENA.—Vera Michelena was out of the cast of *A Waltz Dream* last Friday and Saturday on account of an attack of ptomaine poisoning. Octavia Braski played the rôle of Princess Helene in her place.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impersonal or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.)

SONG WRITER, New York City: See answer to A. C. in this week's issue.

A. C., Brooklyn: Submit your song to some reputable music publisher, who, if he thinks it likely to be successful, will arrange for its publication. As a precaution it would be wise to have your work copyrighted before submitting it. The author and composer of a recent popular song are said to have made more than \$14,000, but it must be remembered that not one song in five thousand proves successful.

G. C., New York: The Boston production of *The Merry Widow* has been postponed, probably until next Fall.

C. A., Louisville, Ky.: For information about the dates of companies playing in your city, consult the local manager of the theatre.

N. S. MONTGOMERY, Germantown, Pa.: "Who's Who on the Stage" is published by B. W. Dodge and Company, New York. The 1908 edition has just been issued.

G. R.: Margaret Illington and Daniel Frohman were married on Nov. 22, 1903. In March, 1904, Miss Illington played *Henrietta* in the all-star cast revival of *The Two Orphans*.

JAMES L. STOWE, Washington: Yes, *Faust*, a verse play in five acts, was produced at the Porte St. Martin, Paris, in February, 1904. It was written by Jacques Richepin.

M. V. DORITZ, Chicago: During the Summer of 1837 a vaudeville company was formed under the direction of Joseph Jefferson and John Sefton, which performed a number of musical farces.

J. S. DE S., St. Louis: Mr. Valentine's Christmas was played by Sol Smith Russell at Miner's Fifth Avenue Theatre, on Oct. 28, 1897. Probably Samuel French & Sons, New York, publishers of plays, have the piece for sale.

THE OTTAWA COMPETITION.

Several matters of interest regarding the dramatic and musical contest for the Earl Grey trophy, held in Ottawa last month, have just been received by The Mirror. As has already been announced, the dramatic competition was won by the Ottawa Theatrical Society for excellence in presenting Mrs. Fiske's one-act play, *The Light of St. Agnes*. In addition to the trophy presented to the society, a bracelet offered by Margaret Anglin for the best individual work by a woman was awarded to Mrs. W. W. Edgar, who played *Toinette* in this little drama.

F. F. Mackey, of New York, judge of the dramatic competition, did not receive the names of the actors until after he had made his decisions on the acting. He judged the plays from the acting, dressing and diction, and sent in his reports with only the names of the characters. Professor Parker, of Yale, was judge of the musical competition.

The rules of the contest this year eliminated any possibility of professional actors taking part in the plays. The entertainment given by each company was limited to one hour and a half, including changes of scenery, etc. All active participants were given free admission to the theatre at all performances, and the remaining seats were sold to the general public. The theatre was crowded at each performance. Expenses of extra scenery, transportation, etc., were met by the various organizations participating, but the use of the theatre and its scenery and properties was free.

The object of these competitions is to encourage an interest in music and the drama throughout Canada, and to provide an opportunity for the representatives of the principal cities of British North America to make one another's acquaintance.

HENRY C. MORTIMER.

Henry C. Mortimer, the subject of this week's first page portrait, is a young and versatile actor who has attained gratifying success in a wide range of leading roles. Though identified formerly with New York and road productions, he has been continuously engaged since May, 1906, in stock, last season as leading man with the Frawley company in Seattle, Minneapolis, and San Francisco, and this season with the Bishop Players, Oakland, Cal. Mr. Mortimer has appeared to particular advantage in the classics and romantic drama, being notably successful in such parts as Eric Temple in *Heartsease*, Marc Antony in *Cleopatra*, John the Baptist in *Salome*, Karl Heinrich in *Old Heidelberg*, Iago in *Othello*, young Marlow in *She Stoops to Conquer*, and others. He goes to Europe in June and will return to New York next season.

GRANVILLE BARKER COMING.

Granville Barker, the English manager who made a reputation in London while associated with Mr. Vedrenne in control of the Court Theatre, sailed for America from Southampton on Saturday to confer with the founders of the New Theatre. Mr. Barker has long been considered the most likely candidate for the directorship of the New Theatre. Mr. Barker bears a reputation in London as playwright, actor and manager. It is this versatility and knowledge of the business, as well as his scholarly information, which have made his appointment seem especially desirable to some of the founders as the best equipped man for the post.

TWELFTH NIGHT RECEPTION.

The Twelfth Night Club gave a St. Patrick's Day reception in honor of William H. Crane last Tuesday afternoon. He was the only man present, and made a speech. Those who received were Mrs. Alice Fischer Harcourt, Mrs. Mabel Norton, Mrs. Julia Pearl, and Miss Leslie Birmingham. Among the guests were Mrs. Samuel Insull, of Chicago; Anne Wynne, Mrs. Helen Perry, and Mrs. H. H. Docher. To-day the club will give a special reception to meet Emma Thursby.

LETTER TO THE EDITOR.

A National Theatre Plank?

DENVER, COL., March 10.

To the Editor of The Dramatic Mirror:

SIR.—As you may have noted in recent issues of the *Denver Times*, *Atlanta Constitution* and other papers, a movement is already started, through a committee composed of authors and composers, toward putting the National Theatre idea before the Democratic Convention to be held in Denver, with the purpose of placing it as a plank in the Denver platform.

We have started the movement with a committee of twenty in twenty different cities, the work at present being the giving of information to the National Democratic Committee members before the conventions are held in the States and delegates elected. Every delegate will hear the object of a National Theatre and the benefits the Democratic party will derive by placing a National Theatre plank in the platform before they reach Denver, when various committees will take various State delegates in tow and will do the rest.

We have the money, and ask no funds from the public at large, because none are needed, expected or requested; and all that is asked for is the good-will of the theatrical profession and the Denver newspaper men, and the latter we have already.

The committee's reasons are manifold for turning to the Democratic party. We neither believe that the authors' and composers' copyright bill will pass both houses of Congress or that a National Theatre project would meet success at the present Administration's hands.

Since Charles B. Hanford and the late Thomas W. Keene interviewed Major McKinley during his first Presidential campaign, and he promised them aid toward the establishment of such an institution, nothing has been done toward the National Theatre project but the tossing to public view of the plans of some New York millionaires, with the twenty weeks' trial of that "art" theatre in Chicago, which had good reasons for failing.

But with all its limitations, this theatre was the nearest approach to a national theatre that America has seen, while the deaths of Charles T. Barney and Stanford White (with Richard Mansfield's) have surely darkened the schemes of these New York millionaires, if Director Corrie's resigning has not, and evidently not heightened any advancement or popularity.

In the message of President Roosevelt to the present Congress the President proposed the establishment of a National Art Gallery, ignoring a National Theatre, when he might have proposed the combination of both in one. Since the Republican party plainly ignores us, a National Theatre is truly a Democratic idea, and this committee intends to make it an issue. Its objects, benefits to be derived, etc., are already being widely circulated among leading Democrats the country over, and later extracts from Brander Matthews' well-written article on the National Theatre of France shall be distributed broadcast, besides circular letters and literature in support of the movement.

In spite of objections and expected opposition and slurs as to this plan from every quarter, which gives a National Theatre project to a Democratic convention, we hope to awaken enough interest among the horde of sociable Democratic delegates by showing a great "vote-getter," to succeed in placing a National Theatre plank in the Denver platform, and should we not succeed we shall have aroused the country to its present need.

That we are at work with all honesty, not thinking of personal gain, inquiries may be made of Franklyn Underwood, the Baker Theatre's leading man; F. W. White, of Denver; Fred Billings, secretary of the Tabor Grand Theatre, and James Arthur Young, en route with the Louis James company, who know the undersigned personally and may testify to his determination to see this project through.

Yours very truly,

LEWIS W. LEACH,
Chairman National Theatre Committee.

THE USHER



Much discussion has been indulged in lately about dramatic criticism.

Criticism of New York critics by one after another player of consequence treated cavalierly by some metropolitan writers on dramatic subjects has inspired a general ventilation of the whole matter by writers in all quarters of the country.

One of the most careful, as well as one of the ablest of critics outside of New York—a man whose service in this capacity goes back for more than a generation—is George P. Goodale, of the Detroit Free Press. Mr. Goodale in a recent editorial in that journal so digested this subject that what he has to say may be read with profit by all concerned with the stage.

"The relation of the critic to the rest of the world seems to have invited considerable thought of late and to have called forth voluminous debate," says Mr. Goodale. "This is natural, in the light of the fact that the theatre has so entered into the life of the people as to have become a topic for constant private, no less than public, discussion." And he continues:

It is one of the most frequent experiences of the observer to find his fellow street car travelers in the morning reading current reviews of the play. And in most gathering places—in the home, at the club, at the lunch counter, at the meetings of women in their formal organizations, in fact wherever two or more persons deliberately or casually meet—one is fairly certain to hear comment on the play or closely related subjects. Many busy persons, who seek the theatre as a pastime pure and simple, tell us they like to read what the critics have to say, for the purpose of comparing their own impressions with the assumed wiser conclusions of the professional analyst. There is another class of men and women that depend on the printed opinions of their favorite writer on theatrical topics, and never go to the theatre until they have had an opportunity to avail themselves of such opinions. Of course, any right minded critic, having been made aware of this naive dependence, must take constant counsel of his conscience, if he would remain useful and continue to deserve such flattering confidence; and he must never lose sight of the fact that his first professional duty is to his public.

Assuming that the critic is equipped to intelligently and orally consider the things concerning which he must render judgment, and that through honest practice of his calling and large experience he has earned the public's respect for such judgment, Mr. Goodale says these things are important:

First, he owes it to his public to tell the truth as he sees it.

Second, duty to his paper compels absolute honesty in the expression of his views.

Third, he ought to be mindful of the fact that every well meant and earnest effort of manager, dramatist and actor is entitled to respectful examination, dispassionate conclusion and freedom from flippant treatment. Impudent incompetence, or unconscionable disregard of the decency in morals and conduct on the part of stage folk should always receive merciless castigation at the hands of the men and women whose circumstance has placed in the chair of critical authority.

Fourth, the critic of reputation is in duty to himself bound to honesty of intention and execution in pursuing his thankless labors. He must sustain his reputation if he would be useful, and if his reputation be yet to come he must be useful in the right way, or it will never arrive.

Mr. Goodale quite pertinently concludes that this four-sided duty of the critic—duty to the public, to his paper, to the people of the stage in its several departments, and to himself—will give any critic enough to think about to keep him out of the way of the mischief which Satan is reputed to make a business of finding for idle hands.

So the freaks are restored to the circus. Perhaps it was but a brilliant idea of a press agent to give out a statement that they were to be shelved.

Whatever the notion may have been—whether a desire to direct new publicity on a time-honored feature of the circus, or a purpose reversed on sober second thought—the subject has been treated generously by the press, and editorial after editorial has cried out for the retention of the freaks.

The matter, journalistically, has run upward into the realm of science.

The Medical Journal has gone into the matter in a manner interesting to its regular readers, dealing more or less wonderfully to lay persons, with the causes for freaks. From what is says, it is evident that the freak, in the majority of instances, is simply the victim of an organic disease.

The dwarfs and pygmies, it declares, are either "nanismes or types of infantilism." The ossified man is a victim of "polythrititis deformans," while the elastic skin man suffers

from "generalized dermatolysis." "Hypertrichosis" is the malady charged up to the bearded lady and the lion faced boy; the What-Is-It is accused of being "microcephalous," and the Chinese giant was a case of "acromegaly." The blue man's color is charged up to "argyria of the tissues" and improper heart action, and other freaks of nature are called by names that send the lay reader to a scientific dictionary—perhaps with no great satisfaction.

Anna Ware Barnes writes from the Edwin Forrest Home, "Springbrook," Holmesburg, Philadelphia:

Will THE MIRROR kindly correct a statement which (I am told) was in last week's number, to the effect that I once appeared with Mr. Forrest? I have not seen the article, nor do I wish to; but I should very much like to see the contradiction of the statement, as I never had the honor of even meeting Mr. Forrest, and as for supporting him, the writer of the article put the thing wrong end first; Mr. Forrest has supported me for several years, and the only return I have been able to offer to his memory is a heartfelt of gratitude and love.

There is no reason why I should be dragged in the papers. I never achieved prominence, being simply known as "reliable" and "responsible."

Yours truly,

ANNA WARE BARNES.

The error was inadvertent, and occurred in the report of the Forrest Birthday ceremonies at the Home.

MACDOWELL FUND CLOSED.

Announcement was made last week by the committee in charge of the Edward Macdowell Fund that it has completed its work. The total contributions to date with interest, it was said, amount to \$39,712.18. The expense of administration, together with the money paid on behalf of the late composer, amounts to \$10,750, leaving a balance of \$28,962.18. This money, less some minor expenditures which have yet to be made, will be turned over to the Edward Macdowell Memorial Association, which has been formed to administer it in connection with the Macdowell property in Peterboro, N. H.

When the Macdowell Club first undertook this work, in May, 1906, it was intended to carry it on until it had raised a fund of from \$50,000 to \$100,000. The financial depression has interfered with the plans of the committee, and the death of Mr. Macdowell since the fund was started has removed the particular object for which the money originally was intended.

There is another plan on a broader scope for erecting a memorial to Mr. Macdowell, and in order not to confuse the two movements it was thought best by the committee to terminate its work at this time.

NEW FIRM OF PLAY AGENTS.

William Currie, of the firm of Broadhurst and Currie, and William Gray, formerly business manager for Mrs. Leslie Carter, and previous to that general manager for Hamlin, Mitchell and Fields, have formed a partnership to act as play brokers and will establish offices in the Knickerbocker Theatre Building. The firm name will be Currie and Gray. The new firm starts in with every prospect of success. Both members are prominent in theatrical affairs, have a keen knowledge of the business and are deservedly popular. They have already secured a valuable list of desirable plays and have assurances of support from a number of the best known American authors as well as flattering encouragement from producing managers. They will handle plays both for stock and production.

VERDICT AGAINST ARONSON.

Leon Renney, a baritone, gained a verdict for \$4,102 damages against Rudolph Aronson in the Supreme Court on March 16 before Justice Greenbaum. Renney declared that in June, 1906, he had been engaged in London by Aronson to come to this country to give twenty performances. He says he gave Aronson \$1,000 for preliminary expenses and came to this country ready to go on in October, but Aronson gave him no work. He sued on the basis of the money he alleged he advanced and the salary of his accompanist as well as his own. Aronson was not in court, but his counsel said it would be useless to contest the claim.

A NEW PRODUCING COMPANY.

The Western States Amusement Company has been organized in Chicago for the purpose of producing plays and promoting theatrical ventures. The Western Amusement Company, an affiliated organization, is now being formed in New York, which will work with the Chicago company. The former company has secured the rights to *Falling Leaves*, the play by Glacosa, for America, Australia and Great Britain, and the piece will be put on at Daly's Theatre in New York the latter part of April. The Chicago men interested in the venture are Donald Robertson, Milton Sills, Herbert C. Duce, Cyrus Simon and Julius Altman.

WHY SISTER BEATRICE WAS STOPPED.

The production of Maeterlinck's *Sister Beatrice*, by Madame Komisarzhewsky, at Daly's last week was stopped by a lawyer claiming to represent Paul Kierman, who is said to own the American rights to the play. It was reported at first that the rights were owned by Margaret Anglin and that she had prevented the Russian production. This Miss Anglin denies and says she does not own the rights to the play. The lawyer who prevented the performance refused to accept a royalty arrangement, it is said.

STANHOPE-WHEATCROFT NATINEE.

The student matinee of the Stanhope-Wheatcroft Dramatic School will be held at the Knickerbocker Theatre on Tuesday, March 31. The programme will include the following plays: *The End of the Day*, by A. H. Laidlaw, Jr.; *A Jewel Regained*, by George Backus; scene from Shakespeare's *King John*; *The Duellist*, by Cecil De Mille; *The Turn of the Road*, by Julia White, and *Ici on Parle Français*, by Thomas J. White.

MARIE BURROUGHS TO MARRY.

Announcement was made last week of the approaching marriage of Marie Burroughs to Francis M. Livingston. The wedding will take place on April 8. Miss Burroughs is the widow of E. B. MacPherson, whom she married in 1901 and retired from the stage. Mr. MacPherson died about a year ago. Mr. Livingston is with the Equitable Life Insurance Company and has written several short stories and plays.

ROBERT DOWNING AN EVANGELIST.

Robert Downing has given up the theatrical stage to become an evangelist. At a revival meeting in Washington recently he expressed a desire to take up the new work. He began his services last Sunday at Pythian Temple, Washington. He says he will conduct his work along non-sectarian and interdenominational lines. He is now living at 51 Rhode Island Avenue, Washington.

ENTERTAINMENT AT THE CIRCLE.

The Euterpe Club was sponsor for the Night in Bohemia at the Circle Theatre last Sunday. The entertainers included Leslie Harris, Lucie Abham, Eddie Rice, the Laskey Quintet, Combs and Stone, Tom Moore, Virginia Sargent, the Singing Colleen, and Bosanquet.

THE LONDON STAGE.

SOME MATTERS OF INTEREST IN THE THEATRICAL METROPOLIS OF ENGLAND.

Gavala, Recovered from a Sickness, Writes of Matt o' Merrymount—Benson and Company's Revivals—The Lord of Latimer Street—Lady Barbarity—Stage Society Performances—Other Plays—Deaths in the Profession.

(Special Correspondence of The Mirror.)

LONDON, March 14.—Firstly I have to apologise to my kind friends, THE MIRROR readers, for the non-transmission for the past fortnight or so of the GAWAIA epistle which it has been my pleasure and my privilege to write for their inspection for so many years past. But alas! "the best laid schemes of mice and men gang aft agley," as Bard Burns hath it, and the "gangling agley" in my own case has been due to much illness and worry. Now, however, with your kind permission I will attempt to catch up.

Among the most important of the new play productions which have been going strong in this city since I last had the honor of addressing you is Matt o' Merrymount, produced by Actor-Manager Fred Terry at the New Theatre a week or two back and only briefly alluded to by me at the time, owing to the above mentioned storm and stress. This production, has of course proved of interest to American as well as to British playgoers, for be it noted that the authors thereof—Basil M. Dix and Evelyn Greenleaf Sutherland—are American citizens of birth and brain, and the scene of their newest play is laid in your great metropolis what time the New England Puritans ruled the roost (to say nothing of the bores) in the early part of the seventeenth century, to-wit.

Although Basil and Evelyn have not sailed very far from the bay of conventionality, and though certain of their situations are very much dependent upon that very necessary playgoing attribute, good old make believe, yet faint would I hasten to record the pleasant fact that these clever drama deducing damocles have concocted a highly interesting and for the most part rapidly moving picturesque play. It is still more rapidly moving not to say sequent, seeing that the first act has been chopped down and built up somewhat.

In the cast of a one-star play like Matt o' Merrymount, to describe the leading character, as it were, to describe the plot. You are to know that Matt is a fine, bold, strapping, devil-may-care English lad, who, being under the impression that he has slain his cousin in a duel, flies to America, where right speedily he wins the hearts of all the Puritan maidens around, whether they be Frigiditas or otherwise. Of course, being a strictly honorable youth, he only seeks one sweetheart at a time, and that one is soon shown to be Diantha Frothingham, the beautiful daughter of the stern magistrate, Gamaliel Frothingham. Other girls, however, soon show that they are members of love for Matt Compton, now nick-named Lawless. Among these love-lorn damocles is one known as "Red Jill," who pursues him (so to speak). Jill's skill in witchcraft, however, is really instrumental in helping Matt, who after many sufferings from sundry chasers (not of the vaunderliff sort), suffers slavery (for one year, certain) and a return to England, comes out as a full blown inheritor of a fine old English title and estate, and settles down with the aforesaid Diantha Frothingham.

The character of the ubiquitous and stage-occupying Matt is so splendidly played by Fred Terry that the drama sweeps along in hurricane fashion. This player and this play gave delight to a crowded house, but especially to the many ladies present. Without intruding too much upon the personal equation, I may perhaps be allowed to mention that Matt o' Merrymount gave, for example, much playing pleasure to dear Lady Gair.

Among the best of the players supporting Fred Terry were E. A. Anson as the Wicked Cousin, Miriam Lewis as Red Jill, and Alice Crawford, who (as Matt's beloved Diantha) took up the character intended for Julia Neilson (Mrs. Fred Terry) who, alas! still too ill to act, and is recuperating at Nice.

Death has been more than usually busy in stage circles this last week or two. It has called away the beautiful young actress, Lily Hanbury; Walter Wardroper, long popular as one of the Wardroper Brothers; Marie Hudspeth, the actress, widow of the late John Hudspeth, a long popular comedian; Madame Ida Gillies Corri, widow of the fine operatic singer, Henry Corri; Madame Pauline Lucca, the once great opera diva; Walter Slaughter, one of our most melodious composers of comic operas and sweet ballads; Adeline Price, the once brilliant equestrienne, wife of that still best of all jugglers, Paul Chiquet. Also within the last few days those who have passed away include Joan Bennett (the promising young acting daughter of Jennie "Jo" Lee and J. P. Burnett); and that powerful and interesting old actor, J. B. Hows, so long known and honored both in your country and in ours.

The other recent theatrical events have included a fine performance of Much Ado About Nothing, by F. E. Benson and company, at the Coronet, Notting Hill; the revival of Margaret Mayo's adaptation of *Divorces* at the Kingsway Theatre; the arrangement with Mr. W. A. Brady; the successful debut of your clever citizenship, Rosamund Kahn in *Bosworth*, at Terry's; and the annual performance of the Hildenborough Peasant Players down in Kent. This was as droll a show as usual, the local cricket ball makers, gunpowder mixers, postmen, plowmen, etc., disposing this time in a play called *Enemies*. It was the work of Dagny Major and J. C. Johnson, founders of these peasant player festivals, and it dealt with the great little Napoleon's threatened invasion of Great Britain in a manner calculated to strike terror into the Great Little Nap, if he could have been present, but of course he was prevented by circumstances over which he had (and has) no control. It was an interesting affair, notwithstanding the fact that all the players, whether they were representing natives of France, swells or smugglers, spoke in the same sing-song h-less dialect which still prevails in that part of Kent, although Hildenborough village is only twenty miles from London.

We have also had a very promising play written by a new playwright, Oliver Maxton Huerf, to wit, and entitled *The Lord of Latimer Street*. It resembled somewhat the main points of *Diana of Dobson's*, recently produced by Lena Ashwell at the Kingsway and described by me in a recent MIRROR—that is to say, the leading hero, a blue-blooded aristocrat, went forth into the world and pretended to try to get his own living as a mere workman. In the process a workgirl fell in love with him because he was kind to her, and he very nearly married her, but didn't. The piece was admirably acted, especially by Nina Boncicault as the workgirl Tilda, and Kate Bishop as her mother; H. Nye Chart as the disguised peer, and Robert Pateman as Tilda's father. This was friend Pateman's first stage appearance since the death of his lovable and beloved wife, that fine actress, Bella Pateman. I am sorry to add that clever as it was, this play has suddenly closed down.

The aforesaid Benson company has also given a fine performance of *King Henry IV* (part II) and of *Coriolanus* with Genevieve Ward as Volucilla.

Another new play lately to hand is *Lady Barbarity*, adapted from J. C. Snaith's novel of the same name. As the adaptor is that excellent comedy writer, Richard Cluade Carton, you may rest assured that the adapting is done with a masterly hand. This, coupled with the fact that the heroine is played by that splendid comedy actress, Marie Tempest, and that Marie is supported by a fine cast, ought to insure financial success for Charles Frohman and Arthur Chumleigh, the producers of the play at the Comedy Theatre. But whether it will remain to be seen, for I regret to say business is shocking just now

ZELDA SEARS



Zelda Sears, who has until very recently been in the support of Sam Bernard in *Nearly a Hero*, has been transferred by the Messrs. Shubert to *Gilda*. Her work in this piece has been praised very highly.

In most of our theatres, and even several better plays, as strongly cast as *Lady Barbarity*, are suffering from empty benches.

We have also been regaled by a stage society play, written by Margaret Mack, and entitled *The Gates of the Morning*. This Scripturally named piece was mostly treated by the authors in farcical fashion. Nevertheless, she showed us a horrible death scene of a terror-stricken woman, who had been an alleged pantomime actress. Moreover, the chief heroine, who had married a revivalist preacher, had also "fallen," and now possessed an illegitimate child, which was subsequently adopted by a high church young lady. And would you believe it? this ritualistic damocles dressed herself as the Virgin Mary, and wanted the illegitimate babe to pose as the Holy Child! Whereupon the wild-eyed Salvationist (the poor mite's mother) at once held forth blasphemously (as most of us thought) regarding the Virgin birth and other Scriptural matters best left untreated on the stage. Then the profane young wife went on to argue furiously with her husband on "sexual" matters, concerning which I ask to be excused from giving details.

This singularly bad taste, but thoroughly well written play was well acted in some respects, especially by young Norman Page as the Salvationist text speaker, and Sydney Fairbrother as the poor, hell-fire dreading, moribund actress.

This very week some more startling productions and exhibitions have been vouchsafed unto us. We started last Sunday with a dramatization of the Song of Solomon, with the exact Bible words, and the next night we were treated to a semi-naked dancer glowing over the head of John the Baptist.

Solomon's Song was given on Sunday night by the English Drama Society, and mostly punned out as the morality and mystery plays do and (happily) without more offense than those often quaint but always reverent works give.

The John the Baptist (or Salome) dance was given at the Palace Theatre by Maud Allan, a beautiful and brilliant dancer variously announced as a Canadian and a Californian. Her performance was very artistic, but, as you may guess, it would be all the more tasteless if the Scriptural story were left out.

A very clever if unequal little play called *Mrs. Bill*, written by Captain Kendall (a contributor to Punch), was produced by Manager Otto Stuart at the Court a few days ago with a fine cast, including Marie Illington and E. W. Garden. It is not a strong piece, but good enough to warrant us expecting something better from this brilliant new playwright warrior.

In my next I will describe A Walts Dream, just produced by Producer Frohman at the Hicks Theatre; *Romeo and Juliet*, due at the Lyceum to-night, and *Marjory Stride*, by A. E. W. Mason, M. P., due at the Playhouse next Thursday.

SUIT ABOUT A PICTURE.

Suit has been begun by the Interstate Amusement Company on behalf of Sophie Brandt, prima donna of A Walts Dream, now running at the Broadway Theatre, against F. W. Woolworth and Company, asking for \$10,000 damages and an injunction forbidding the sale of a song from that musical success. The Strauss score of A Walts Dream is said to be not copyrighted in this country, but Miss Brandt appears as the plaintiff under the ruling of the Court of Appeals that a photograph of an individual may not be published without his consent. On the outer cover of the song offered for sale by the defendants is a scene from the comic opera showing a likeness of the young woman, Justice O'Gorman issued to Mortimer Fishel, attorney for the plaintiff, an order to show cause on March 26 why a permanent injunction and damages should not be granted. Decision was reserved.

AMUSEMENT COMPANIES INCORPORATED.

The following amusement companies were incorporated at Albany the past week: The De Cordova-Boyer Company (theatricals), New York; capital, \$1,000; directors, Leander De Cordova, C. C. Boyer, and M. C. Goldman, New York. Monroe Amusement Company, Rochester; capital, \$2,500; directors, F. D. Cody, G. E. Barker, and Benjamin Halstead, Rochester. Connecticut Amusement Park Company, New York; capital, \$100,000; directors, H. L. Copeland, Huguenot Park, S. I.; D. J. Buckley, and T. H. Moore, Brooklyn. Harry Bonnell Company, New York (theatrical); capital, \$10,000; directors, H. E. Bonnell, H. B. Valentine, and S. P. Cass, New York. Manhattan Theatre Company, New York; capital, \$5,000; directors, C. P. Forbes, T. F. Garrity, and Patrick Moffatt, Brooklyn.

LILY HANBURY'S FUNERAL.

The funeral of Lily Hanbury, who in private life was Mrs. Herbert Goodalla, whose obituary was published in last week's MIRROR, took place on March 10 at the Jewish Cemetery at Willesden, England. The body was cremated. The funeral services were conducted by the Rev. M. Adler and the Rev. E. Spero. A memorial service was held at the Central Jewish Synagogue, Great Portland Street. Among those present at the funeral were Herbert Waring, Oscar Asche, Beerholm Tree, Lewis Waller, Henry Neville, George Edwardes, and Marie Lloyd.

MELVILLE STOLTZ AN INVENTOR.

Melville Stoltz, the business manager of the Duquesne Theatre, Pittsburgh, Pa., has invented a device for vending confectionery from the backs of opera chairs. The new device will hold twelve packages of candy, which will be sold for 1 cent each. A company is being organized to exploit the invention.

COMING EVENTS.

March 24.—Bertha Kalich in *Marta* at the Lowlands, Garden, New York.
March 28.—The Wolf, Trenton, N. J.
April 6.—E. H. Southern in *Don Quixote*, Lyric, New York.
April 8.—The Four Gossams in *The Yankee Prince*, Chestnut Street Opera House, Philadelphia.

TELEGRAPHIC NEWS

CHICAGO

The Man of the Hour—George Primrose—
Irish Bills—The Merry Widower—Notes.

(Special to The Mirror.)

CHICAGO, March 23.—With Tom Moore at the Bush Temple, Robert Emmett at the College Theatre and The Rocky Road to Dublin at the People's, the land of the shamrock was not forgotten during the week which included St. Patrick's Day.

The Man of the Hour at McVicker's was a big success from the start last week. The company with one exception is the same as at the Illinois.

George Primrose made big audiences happy all last week at the Great Northern with a thoroughly enjoyable minstrel show. Mr. Primrose has arranged his programme well. He is greeted with the loudest applause, and his young clog dancers were a big hit. Billy Beard, with his pleasing personality, good voice and choice selection of songs and jokes, caused constant applause, making a particular hit with his song, "Common Sense." Neal Abel was very funny in a kind of Bert Williams colored character, and the musical specialties of the Four Gates went well.

Beryl Hong, the leading woman of the College Theatre, will at the close of the season head a stock in Mexican City.

Bohemian Girl, with Joseph Sheehan as Thaddeus, was a popular attraction during the closing week of Mr. Sheehan's opera company at the International. The company opens at the Auditorium to-night in Robin Hood for four weeks.

Robert Emmett at the College Theatre was played in a manner that delighted the audiences. James Durkin was one of the best Emmetts seen in Chicago, and Morris McHugh was a constant hit with the College patrons as Barney. Beryl Hong did Sarah well, reading with her usual clearness and sincerity. Stage Director Colin Campbell left nothing to be desired in putting on the play. The large cast included Earl Strilling as Mike, Jean Adair as Ann, Ted McGillion as Curran, Smith Davies as Driscoll, Earl Schneider as Connor, Guy Cosmelli as Brooks, Worley Birch as Norbury and Charles McFarren, La Mont Snell, Charles D. Brown, Walter Beach and James Forrest.

Paucalita De Voe introduced a new act at the Virginia last week, giving dramatic readings. Miss De Voe gave three, the last from Hagar, and accomplished all as well as to get a big round of applause. She showed intelligence, depth and skill in denoting character.

The Rocky Road to Dublin was enjoyed by a marine audience Tuesday that overflowed the People's. Maurice Briere was playing Daley straight in a pleasing manner. Walter Jones was getting frequent applause with his monotonous and vigorous Masteron, and Jay Quincey was doing old O'Donnell, the driver, excellently. Marie Nelson was good as Bernadine, and Laurence Dunbar as Darby. Manager Beals staged the play completely with a real Irish jaunting car, bannister and dancers.

The Witching Hour is near its 100th performance at the Garrick, and if bookings could be moved would probably have pace with The Man from Home and The College Widow. Manager Herbert Duce of The Theatre, began a series of "floral matinees" Wednesday with violets as the flowers of the first. The rose this week and the carnation next.

Yiddish stars will succeed one another at the Academy after the regular season closes. Among them will be Madame Prager, Jacob Adler, if he recovers his health, Thomascheffsky, Madame Lison and David Kessler. Manager William Roches says there will probably be a stock company at the Bijou.

Arnold Daly entertained a household of hoboes and other unemployed people at the Studebaker last Sunday week at the matinee, and they watched the regeneration of Conway with great interest.

The Strategem of Jane, a playlet by a young Chicago newspaper man, Felix Orman, was given by people of the Chicago Musical College last Saturday afternoon.

William H. Everts, who was a few seasons ago and for several previous seasons one of the most popular members of the Players at the Bush, is back in the stock again, opening to-night as Polonius in Hamlet, with Adelaide Kelm as Hamlet.

William Davis has left the Bush Temple players to join the Davidson Stock Milwaukee.

Treasurer W. L. Ruppert, of the College Theatre, announces that a real estate firm is to build a new theatre and office building on the far northwest side, to be ready for business in the Fall, the theatre to be devoted to vaudeville and managed by Mr. Ruppert, J. R. Johnson, and Mr. McConnell, formerly manager of the Bush Temple.

The new play, The Path of Thorns, is to be produced at the Bush Temple week after next. A. F. Goring is reorganizing The Show Girl here and expects to open a Spring tour soon. Grace Wilson will be in the company and J. W. Malone in advance.

The headquarters of Kilroy and Britton have been transferred from the Grand Opera House to the fifteenth floor of the Tribune Building.

James J. Brady, like the robins, came as a Spring herald last week, announcing the opening of the Ringling Circus season at the Coliseum on April 2.

J. B. Koppie, promoted from the ranks, is now head usher and assistant treasurer of the Columbia on Manager Shaver's staff.

Lizzie Wilson, sister of Al. H. Wilson, and singer of his songs with marked success, even to the yodeling, was in the city last week on her way East, after a prosperous season on the coast.

Tom Moore at the Bush Temple last week was an entertaining bill. Moore proved one of the most popular roles Mr. Haas has played, and Miss Kelm was mischievous and captivating as Bess.

Honeymoon Trail, the new La Salle production will be seen for the first time at the home theatre to-night.

The engagement of Eleanor Robson in Nurse Marjorie at the Grand Opera House will begin to-night.

El Capitán will be presented by the new opera organization at the International to-night, opening the English Comic Opera company season, with Antoinette Le Brun as prima donna.

Proprietor Charles Marvin, of the Marlowe, will be manager of the College Theatre, beginning to-day. He succeeds George, who was treasurer, at the Marlowe. Vincent Gore, who was treasurer, has been promoted to manager for Mr. Marvin, and William Gallagher, of the box-office staff, has been promoted to treasurer.

Lila McMillan will go to London in May to play the chaperon again in The College Widow.

Bills this week: Illinois, Richard Carle; Chicago Opera House, The Man from Home; Grand Opera House, Eleanor Robson; Garrick, The Witching Hour; Colonial, La Salle; Honeymoon Trail; Whitney, Three Twines; Auditorium, Sheehan's English Comic Opera company in Robin Hood; International, McVicker's, The Man of the Hour; El Capitán; Great Northern, George Washington, Jr.; Bush Temple, Adelaide Kelm as Hamlet; College, A Night Off; Marlowe, Are You a Mason?; People's, A Mad Love; Columbus, East Lynne; Columbia, Peanuville; Pekin, Merry Men; Bijou, Lost in New York; Alhambra, The Gambler of the West; Academy, Since Nellie Went Away.

The Gambler of the West was a strong bill again at the Academy last week, with company and production well maintained. Montana was popular at the Bijou, with Harry D. Carey, the author of the play, in the leading part, which he played well. J. M. Byrnes was exceptionally good as Soapy Higgins.

The Merry Widower, a burlesque on The Merry Widow, was produced at the Pekin and Columbia simultaneously last week. At the Pekin it pleased large audiences all week. There were many good situations and the music was excep-

tionally tuneful. "That Lovin' Rag," "Never Again," "The Best Girl I Know," and "The Merry Widower Rag and Dance" were among the most popular numbers. Harrison Stewart was funny as Diah and Jerry Mills and Lottie Grady got many encores in the rag dance. Bernie Adler, of this city, wrote the music and Victor Smalley, a St. Paul newspaper man, the book.

It is reported that the factory inspector will hereafter pay special attention to amateur nights at many theatres, to enforce the child labor law.

Will Cressy and Blanch Dayne head the big bill at the Majestic this week. Olive Vail is on the bill, also Cram, La Cardena and Ray Royce. Walter Jones and Blanch Deyo are top-liners at the Olympic. Nat Willis at the Haymarket, and Edward Clark and Widows at the Star.

Cecilia Loftus will be at the Majestic the week of April 6.

Madame Nazimova will be at the Garrick beginning on April 20.

James O'Donnell Bennett in the Record-Herald says that Chicago men and money are interested in the New York production of Glaciosa's As the Leaves, by the Shuberts. The play was introduced in this country by Donald Robertson.

A new play, The Man of Gold, is to be produced at the Bush Temple, by Manager Holbrook, in May. The writer is Frank R. Skiff, actor and comic artist. It is an American comedy-drama in four acts.

A report that Amelia Bingham would head a Summer stock at the Bush Temple Theatre was not substantiated.

The City Council Committee on Buildings has recommended that theatre seats be narrowed from twenty-two to twenty inches. This would increase capacity 20 per cent.

Donald Robertson has obtained the rights of Glaciosa's As the Leaves. It will be produced in the East as Falling Leaves, with Carlotta Nilsson.

H. W. Klein, of the Chicago Opera House box office, has been appointed to succeed James Lynch in the Haymarket box office on Manager William Newkirk's staff.

L. H. Bickford, dramatic critic pro tem of the Inter-Ocean and managing editor of the paper, won a Collier \$1,000 prize recently in a short story contest.

Big Umberto Bucherli, of this city, has been engaged as soloist of the Liberatori Band for the Summer season this year.

Rehearsals for the new production at the Princess will begin the latter part of the month.

OTIS COLBURN.

BALTIMORE

Robert Edeson—Woodland—Stock Notes—
Madame Schumann-Heink—Notes.

(Special to The Mirror.)

BALTIMORE, March 23.—Robert Edeson is presenting his successful play, Classmates, at Ford's. It is given with all the advantages that marked its extended metropolitan run. Among the leading members of his excellent company are Pauline Anthony, Marjorie Wood, Maud Granger, Frank McIntyre, Wallace Eddinger, and Sidney Almsworth. Anna Held follows in The Parisian Model.

At the Academy Henry W. Savage is presenting a revival of Woodland. The staging is elaborate and artistic, and the opera is given, in practically every detail, as originally. Next week, a return engagement of The Classmate.

The George Fawcett company's offering is The Middleman, at Albaugh's. Walter Greene portrays the character of Cyrus Binkman, originally played by E. S. Willard, and Catherine Countess assists admirably as Mary, his favorite daughter. The two Orpheans will be the next offering.

Supper opened its engagement at the Auditorium, being presented by the Hanlon Brothers. It has been improved in many particulars, the pantomime having been rewritten and brightened. The company includes George Hanlon, Lee J. Kline, Charles Benn, Ann Leon, Venetia Zaleska, Bessie Brown, and Olga Graham. It will be followed by Just Out of College.

The Flaming Arrow was effectively presented at the Holiday Street, the company being very good and doing good work. The underline is Uncle Tom's Cabin.

The Boy Detective is interesting the patrons of Blaney's, where it will give place at the close of the week to Her Mad Marriage.

The Keith bill at the Maryland includes Mr. and Mrs. Sidney Drew, Mr. and Mrs. Jimmie Barry, Little Hip, the trained baby elephant; Harry Gilfoil, George Whiting, and the Melnotte Sisters, Bessie Valdez troupe. The Nightingales are the attraction at the Gayety, and will be followed by the Mardi Gras Beauties. At the Monumental the Kentucky Belles are the attraction, and will give place at the close of the week to The Thoroughbred.

Madame Schumann-Heink last Thursday afternoon received an ovation from an audience that completely filled Ford's Grand Opera House. The programme was one which none but a versatile artist could attempt. Her interpretations are always intelligent, always expressive of a unique and very delightful personality, and Thursday's concert was one of enjoyment almost unalloyed.

Robert Mantell had a highly successful week, presenting his repertoire of Shakespearean plays at Ford's. At each performance he was greeted by an enthusiastic and appreciative audience.

Madame Gaski will be heard at the Lyric on March 31, appearing only for one week.

HAROLD BUTLER.

CINCINNATI

San Carlo Opera Company—The Dairymaids—
Aristocracy—Notes.

(Special to The Mirror.)

CINCINNATI, March 23.—The San Carlo Opera company began a week of grand opera at the Lyric to-night before one of the best houses of the season at greatly advanced prices. The opening bill was Aida, which was admirably staged and sung. The repertoire for the week includes Martha, Carmen, Faust, Il Trovatore and Lohengrin. Mrs. Fluke follows in Rosmersholm.

The Dairymaids came to the Grand to-night, and the performance created a pleasing impression on a good sized house. Harry Bulger is now playing the chief comedy role, and others of prominence in the cast are Julia Sanderson, Eugene O'Rourke, Edgar Atchison Ely and Mabel Hollins. The Man of the Hour March 30.

Aristocracy was revived by the Forepaugh company at the Olympic yesterday and was cordially received by large audiences. Herschel Mayall and Ida Adair had the principal roles and were well supported by Walter Gilbert, Wilson Hummell, Harry Fenwick and Jennie Ellison.

Vesta Victoria is the magnet at the Columbia this week. Last week's bill included Nellie Flore and her Becker Girls, Bert Levy, Clifton Crawford, the Baggett, Hanbury and Lee Clinton and Gernon, Ray L. Royce and Macart's Animal Circus. The Trans-Atlantics are proving a good attraction at the Standard. Pat White's Gaiety Girls opened at the People's yesterday to good business.

George Primrose and his minstrels began their annual engagement at the Walnut yesterday, and will doubtless finish the week to capacity business.

Ethel Johnson was out of the cast of The Red Mill at the Grand last week on account of illness. Her part was satisfactorily assumed by Sadie Probst.

P. H. Sullivan's production of The Cowboy and the Squaw met with enthusiastic approval upon its first presentation at Heuck's yesterday.

The Havlin Hotel Company, which has been in the hands of a receiver for some time, was purchased by Manager John H. Havlin of the Grand, who owns the hotel, at receiver's sale last week. Manager Havlin will give the business his personal attention until a permanent tenant can be found.

At the Old Crossroads, which has always been a favorite at the Lyceum, came back to that house yesterday, and will doubtless have a most profitable week.

H. A. BURTON.

BOSTON

Ethel Barrymore—Made Adams—New Opera
House Plans—Stock Notes.

(Special to The Mirror.)

Boston, March 23.—Ethel Barrymore is the chief newcomer among the dramatic attractions in town this week. She is at the Colonial, and though she has always been classed here as a Holliis star. Her sister was the play, and the honors were shared by Arthur Byron and Louise Drew. While of course Fanny Addison Pitt had the greeting that always waits for her when she comes back to this city, where she was so valued a member of the Museum stock company years ago. The engagement is for a fortnight.

One of the most elaborate scenic presentations that the Boston stock company has given was The Sign of the Cross, which had a large audience to-night. Wilson Melrose makes a fine Marcus Superbus, and Eleanor Gordon scores another hit as Mercia.

There is a genuine novelty at the Bowdoin Square this week—a first production in America for an English melodrama. That the enterprise was appreciated was shown by the large audience which greeted A Girl's Cross Roads by Walter Melville. The strong situations of the rather unusual love story were well brought out by Arthur Melville as Jack Loring, and James Stuart as Constable Cornell. Isabel Sherman as Nellie Meadows and Charles Stevens as Mr. Lumley.

Another romantic play always popular here is The Three Musketeers, which was revived to-night at the Castle Square.

Another thriller at the Grand Opera House is new to the Boston stage, and in The Girl of Eagle Ranch are found the elements of musical comedy and Western melodrama. Mamie Fleming, the star, was excellent, but to local audiences a far greater interest was found in the presence of Henry Alexander, who has won popularity here in his experiences with local stock company work, so that it was a sort of an Old Home Week for him in this engagement.

Kellar is now to be considered as one of the firmly established favorites at the Globe. He had a new programme of illusions to-night, and his associate, Howard Thurston, shared the honors with him.

Made Adams is in the closing week of her stay at the Holliis. The audiences attracted by The Jesters have been large and enthusiastic. Especially charming has been the star in the moment where she gives the story of the breeze, which is the daintiest bit of recitation that she has ever given here.

Rose Stahl and The Chorus Lady will certainly stay at the Park for the next two months. It has been a case of the "best of all" sign every night, with the orchestra under the stage practically all the time, too.

This week is the last of The Gay White Way at the Majestic. Louise Bonadett, who was added to the cast last week, made an unquestioned hit. The Man of the Hour is in its third month at the Tremont.

Zeile de Lensen is the top-liner of the bill at Keith's this week with her operatic selections. This is her second Boston engagement this season. Joe Welch in At Ellis Island is foremost among the attractions at the Orpheum.

John L. Sullivan and Jake Kilrain are athletic features at the Howard Athenaeum, with the Jolly Girls as the combination. The Greater New York Stars are at the Lyceum with new features. The Moonlight Maids are the attraction at the Columbia, and two amateur nights a week now prevail there. The World Beaters and a house elite are at the Palace. The Manhattan Girls are at Austin and Stone's, with the Meadows Comedy company heading the alternate bill.

No more moving picture houses have been added this week, but negotiations are pending for Summer seasons at regular houses.

The plans and pictures came out for the new opera house at the Back Bay last week, and it looks exceedingly attractive on paper. Eben D. Jordan has agreed to build a \$300,000 structure on Huntington Avenue near Gainsboro Street, and Wheelwright and Haven have drawn the preliminary plans. Mr. Haven has since sailed for Europe for the purpose of studying opera houses there. All that remains is the raising of \$150,000 for the Boston Opera Company, which has been incorporated with these directors: Eben D. Jordan, George R. Fearing, Jr., Charles Hayden, Francis Peabody, Jr., B. J. Lang, George W. Chadwick, Ralph L. Flanders, Samuel Carr, George M. Lane, Robert J. Charles, M. Loeb, Thomas N. Perkins, F. H. Converse. The assets of the company will be placed in the hands of trustees, or will be deposited under a voting trust, in order to secure the maker of the above-mentioned guaranty against loss from an extravagant or imprudent management, which might result from a changing or unstable board of directors.

Henry Russell is to be the director of productions, but there will be an experienced business manager appointed to look after that end. An organization will be located here which will give four performances a week—one a matinee—during afternoon weeks, the season being divided up into periods so that visits to other cities may be made. The repertoire will include fifteen operas. A training school for opera will be connected with the scheme which would look to an outsider like a cross between the San Carlo Opera company and the New England Conservatory of Music. It will be an especially good thing for those interested, and the Back Bay project has manifested its great interest sufficiently to subscribe for all the forty-six boxes at \$2,000 per box, already assuring a working fund of nearly \$100,000 before even the ground is broken. It is hoped to have the building finished and opened by a year from next Fall. The prices will be on a popular basis and will range from \$3 down to 75 cents, but the house will be a large one, with orchestra, double tier of boxes, balcony and gallery, so that it will pay well at these popular prices.

Olga Nethercole was the chief guest of honor at the reception given by the Professional Woman's Club at the Vendome last week. She gave an address on the work for the relief of tuberculosis, in which she is so greatly interested.

Henry W. Savage took legal action last week to stop the singing of a scene from The Merry Widow in The Flower of the Ranch, by Joseph E. Howard and Mabel Harrison, but the case will not come up for an argument before May 7.

Elizabeth Morrison, the dramatic singer, who is now in this city, says that there is no foundation for the report that she is to marry Lord De La Warr in London. He is married already.

A large gift of books sent by Geraldine Farrar to her old school at Melrose was received last week.

R. H. Allen, the real estate man and theatre owner, is going to send his automobile to Europe and then sail himself on April 19 for a six months' pleasure trip.

Alice Helen Hunt, the contralto, has been especially engaged at the Boston this week to sing in The Sign of the Cross.

Paul Chute, the dancer, was one of the chief features of the Fiesta which was given by Mrs. Lilla Vyles Wyman, at her studio last week. It consisted of many new dances and songs brought from Spain by her last Summer.

George Edwin Lothrop, Jr., of Dorchester, is out as candidate for Lieutenant-Governor in quite a remarkable typewritten document. One of his reasons is that he "can write press reports, novels, plays, songs or political speeches with equal facility."

Lynn Boyd Porter, the journalist and novelist, who has a wide acquaintance in theatrical circles, has just been elected to the position of president of the Boston Press Club, which has taken on a new boom, and is adding greatly to its membership.

They are giving special interest to the entertainment of actresses who visit the Franklin Square House during their Boston engagements. The Anne Gilbert Chambers, named after the veteran actress, were specially fitted up by the Actors' Church Alliance, and with tea there and other features it is made most homelike. It makes a decided improvement over the ordinary discomforts that are to be met with on the road.

At the conclusion of her vaudeville engage-

ments Nance O'Neil will return to Boston and then go to her country home at Hyannis, where she will study her new play, Agnes, by George Cameron, in which she is to star next season.

Vincent Fetherston and Thomas F. Joyce, the box-office boys at the Holliis, will have their annual benefit on the opening night of the engagement of The Right of Way.

Joseph F. Wagner, who is business manager for the Olga Nethercole company at the Colonial, had pleasant news to greet him on his arrival in Boston. It was to the effect that he had fallen heir to quite a legacy from a relative, whose death he had not known. It will reach up into the thousands.

Marion Stanley, the leading woman with the Rogers Brothers in Panama, is completing her plans for a vacation tour to Europe the coming Summer.

Lillian Kemble, who is playing in The Man of the Hour at the Tremont, received a flattering offer to go to Australia, but she declined it. She had been there once.

Although the Metropolitan Opera company will not come here for its week at the Boston until April 6, all the two cheaper grades of seats have been sold to season subscribers, leaving only the higher prices for the opening of the sale for individual performances. That would make it evident that the conditions that prevailed a year ago will be repeated once more.

There has been some curiosity as to who is the artist of the silhouette portraits used in making the novel advertisements of the Boston. They are from the pencil of Donald Meek, who is a member of the stock company.

Olga Nethercole is considering an offer for a tour of the world year after next. It has been twelve years since she played an extended season in Australia, and she has not been to the antipodes since that time.

Leslie Harris, the English monologist, made so great a hit in Boston some weeks ago that arrangements have been made for a return engagement. This time he will appear at Jordan Hall, which is much larger than the one in which he previously appeared. The dates for his second appearance are the evenings of April 29 and 30 and the afternoon of May 2.

Grace F. Atwell and her husband, Edwin Morand, have signed for a stock company in Winnipeg, and left to join the organization last week. James Francis, who coached the boys for the Bank Officers' theatricals, is now at work upon the Terh students for their annual show this Winter.

Mr. and Mrs. Robert Rogers (Louise Mackintosh) are going abroad early in the coming Summer for an extended stay. They are now in the West.

Quite a number of theatrical friends attended the funeral of William H. Armstrong at the home of his father in Somerville. A requiem high mass was sung by Rev. Hugh Cleary in St. Joseph's Church, Union Square, and the place was crowded with friends and associates. He was better known by his stage name of William H. Daly, and he was an old favorite at the Howard. He had written many songs, including "Hush-a-Bye, Baby," and "Many Wives." He was sick with pneumonia only a few days, and died at the City Hospital. JAY NEWTON.

PHILADELPHIA

William Penn Theatre to Be Sold Again—
Marie Doro—Thomas W. Ross.

(Special to The Mirror.)

PHILADELPHIA, March 23.—As a result of legal complications the unfinished William Penn Theatre in West Philadelphia, recently purchased at public auction by Felix Isman, will be offered at sheriff's sale April 6.

Marie Doro in The Morals of Marcus at the Broad Street Theatre continues to meet with distinguished success. It is a pleasure to record the triumph of Marie Doro as a star. Olga Nethercole follows March 30, for two weeks.

Thomas W. Ross in The Traveling Salesman, a comedy in four acts, by James Forbes, was received with great favor this evening at the Chestnut Street Opera House, and remains the card for this and coming week. The Yankee Prince, with George M. Cohan, opens here April 6.

The Royal Mounted, with Cyril Scott, is in its second and final week at the Garrick Theatre. It is not a popular play that attracts the patrons, but the plot appeals only to limited patrons. It is handsomely staged and well acted. Elsie Janis in The Heyden follows March 30; The Gay Musician, April 13.

The Round Up is still playing to capacity at the Forrest Theatre, this being its seventh week.

The Askin-Singer company have made arrangements with the Walnut Street Theatre company whereby all of their future productions will hereafter be seen in this city at the Walnut Street Theatre. The Time, the Place and the Girl has made a genuine hit here and remains the attraction indefinitely. The Girl Question will close the season.

Blanche Bates in The Girl of the Golden West, its final representation in this city, is at the Adelphi Theatre for one week only, and honored by a large, representative audience. Madame Nazimova follows March 30, for two weeks.

Going Some, a farce-comedy, by Paul Armstrong, is at the Lyric Theatre, introducing George Marion, James E. Sullivan, Richard Bennett, Donald MacLaren, Howard Esterbrook, George K. Henry, Agnes Palmer, Molly Brady, and Carrie Reynolds. College men and cowboys, as also a foot race, with contrasting characters, furnish the theme for laughter and amusement.

The Orpheum Players at the Chestnut Street Theatre are furnishing pleasure to a larger throng this week to their large clientele with Leo Dietrichstein's farce-comedy, Before and After, this being its first production in this city and really a very enjoyable entertainment. The Social Highwayman March 30.

'War Down East is in its second week at the Park Theatre to usual excellent returns. Edgar Selwyn in Strongheart the next attraction.

George Sidney with his new musical comedy, pretty show girls and big cast, entitled Buy Your Bootsie, is at the Grand Opera House for the week, opening to packed houses. Carrie Webster, Frank Law, Frank Gibson, Victor Casmore aid the star in the fun-making. Fifty Miles from Boston, with Edna Wallace Hopper, due here March 30; Not Yet, But Soon, April 6; Sunny Side of Broadway, April 13.

Kate Barton's Temptation, a story of New York's East Side life is the attraction at the National Theatre, the principal scene being Fighting the Flames, a spectacular sensation. Dolly Kemper in Sweet Molly O follows March 30; A Lucky Dog, April 6.

Grand Avenue Theatre: Genaro and Bailey in a melodramatic novelty: Tony the Bootblack; or, Tracking the Black Hand, under the management of Al. H. Woods, is the sensation for week. It is well received by a large audience. Happy Hooligan's Trip Around the World comes March 30.

The Forepaugh Theatre Stock company, headed by Eugene Blair, presents The Dancing Girl, a very strong attraction. It is handsomely staged and every character is in excellent hands. Truly a great offering at popular prices. A Modern Maid follows March 30.

People's Theatre: Nellie, the Beautiful Clunk Model, in spite of previous large returns, is duplicating its former successes, due to lively situations and exciting tableaux. Dora Thorne due here March 30.

Hart's Kensington Theatre: A Wife's Secret, with Grace Bayley in the principal role, the main feature. The Belle of Richmond, with George Barler and Ed Middleton, week of March 30.

Finley's Arch Street Theatre: Joseph Santley in Billy, the Kid, jumped from the People's Theatre downtown to this popular resort this afternoon for the week, and was received with favor and applause, as also stage receptions after the matinee performances. The Flaming Arrow follows March 30.

Darcy and Speck's Stock company at the Standard Theatre appear in The Burglar's Daughter,

proving a treat to their patrons. Katharine Mason, the new leading lady, and Margaret Macdonald, substitute popular favorites. The Banker, the Thief and the Girl, March 30.

Last week but one of the season, Domet's Minstrels at the Eleventh Street Opera House, closing April 4.

German Theatre Stock company in Nemon, Honor, Die Hirs, Robert and Martrun, Ancho-brodel, the excellent offering for week, with benefits to members of this talented organization.

Vanderbilt Notes.—Keith's New Theatre: Eva Tanguay, Chris Richards, Clement De Lion, Nance O'Neill, La Vio-Claudia, Trio, Miss Boston, Costas and Grondy, Six Bonnettes, Keefe and Pearl, Nemon and Nemon, McGrath and Page, Edna Fitzpatrick, Sammy Watson, Trocadero, Imperial Burlesquers; Casino, Mardi Gras Bonnettes; Bijou, Nightingale's company; Gayety, Manchester's Gay Masqueraders.

Majestic, return to continuous performances, which introduces dramatic and vaudeville acts under the management of William J. Vall.

Musical Notes: Troland's reception at the Academy of Music, afternoon of March 19 in Lucia, attracted the biggest house of the season, and Mary Garden in Louise, evening of March 26, will duplicate the business and also the great excitement. Metropolitan opera company have still two matinees, March 24 and 31, which close the operatic season. New York Symphony Orchestra under Walter Damrosch gave their final concert this evening at the Academy of Music.

Walt McDougall, the well-known cartoonist, will make his first professional appearance on the stage at Keith's Theatre week of April 6, his subject being "Evolution of Women's Dress in This Country."

ST. LOUIS

Montgomery and Stone—May Robson—Cecil Spooner—News Items.

(Special to The Mirror.)

St. Louis, Mo., March 23.—The Red Mill, the musical play for which St. Louisans had long been waiting, came to the Olympic last night, and the reception accorded it was indeed a most notable one. Montgomery and Stone of The Wizard of Oz fame appeared in the leading roles and acquitted themselves with credit. Manager Sibert reports a large sale of seats for the company's two weeks' engagement here. Henry Blossom, who wrote the book of the play, attended the performance last night.

May Robson brought her new play, The Rejuvenation of Aunt Mary, to the Century last night and entertained an audience which taxed the capacity of the house. The piece fairly teems with good comedy, and Miss Robson's support is excellent.

The Girl Raffles, the play which served to introduce Cecil Spooner as a star last season, was this actress' offering at the Grand yesterday to a capacity house. During her engagement here she will also present The Dancer and the King.

The Curse of Drink, with P. A. Anderson in the leading role, was the attraction at the Imperial yesterday. It is very interesting and pleased the large crowd which attended the two performances immensely.

Kidnapped for Revenge brought Will H. Vedder to Havilla's yesterday. Mr. Vedder, who, with Charles Blaney wrote this melodrama, made a favorable impression on the large audience in the leading role.

The Sweet Girl was the offering of the German Stock company to a large house at the Odeon last night.

The National Retail Hardware Association, which is convening here this week, attended the performance at the Olympic to-night, and at the American this afternoon.

According to present plans, John B. Sheridan, dramatic critic of the Republic, will shortly project a big amusement company, to be located at Meramec Highlands, one of St. Louis' suburbs.

Mrs. Pike's visit at the Garrick last week was in every way a huge success.

Oliver J. White, a well-known playwright, was in St. Louis during the early part of last week to attend the funeral of his brother-in-law, George S. White, who was a prominent local talent, on the road some years ago.

Charles Cunningham, former press agent for the Olympic and Century theatres in this city, writes from Havana, Cuba, that he is editing the Havana Post, an American newspaper there.

Ted Sloan, the well-known jockey, joined his wife, Julia Sanderson, here last week. Miss Sanderson is prima donna of The Dairy Maids, which played at the Olympic.

The Parisian Widows are at the Gayety this week, and Reilly and Woods at the Standard. Both attracted large houses yesterday.

The prima donna of The Red Mill, which started a two weeks' engagement at the Olympic last night, is Edna B. Fassett, a pretty St. Louis girl, sister of L. A. Fassett, of the Weiss and Fassett Company, Jewelers.

Managers of the Standard, will have his annual benefit on Monday night, March 30, when the American Burlesquers will be the attraction.

Moving pictures are again at the pretty little Garrick after a lapse of one week.

J. G. T. SPRING.

PITTSBURGH

Checkers—Eddie Foy—Tom Jones—McFadden's Flats—Dora Thorne—Notes.

(Special to The Mirror.)

Pittsburgh, March 23.—The crowd at the Alvin to-night was offered Checkers, which has been among the best drawing attractions at this playhouse, and it will likely do a large week's business. Hans Roberts still plays the title-role, and has the support of a good company. Joe Howard and Mabel Harrison in The Flower of the Ranch follows.

That conglomerate of comedy, acrobats, music, etc., McFadden's Flats, began its annual engagement at the Bijou to-day, and as a whole is about the same old show. To-morrow night a free-for-all roller-skating contest will be held, and Thursday night a number of amateurs will be "tried out," both to be in order after the close of the "Flats." Next week, Deadwood Dick's Last Shot.

At "bargain sale" prices, Eddie Foy and company are at the Duquesne in The Orchid, having played at the Nixon early in the season at double the present prices, and the entertainment pleased the large audience to-night. Cyril Scott in The Royal Mounted the coming week.

Dora Thorne drew a crowd to Blaney's Empire to-day. Louise De Varney acts the role of the heroine and has the aid of an adequate company. The play is well staged. Next week, The Candy Kid.

Louise Gunning, Gertrude Quinlan, William Norris, Melville Stewart and a notable cast and large chorus make the comic opera, Tom Jones, an attraction of merit, and the Nixon was largely attended to-night. The piece is nicely mounted and ranks among the best of its class seen here this season. The Gay White Way, The Man of the Hour, and Maude Adams in The Jesters are underlined.

The Grand was completely filled to-night, and the following strong bill was presented: Genaro and his Gondollar Band, Grace Van Stanford, Ida Fuller, the Georgetown, James Thornton, Charles Leonard Fletcher, Dillon Brothers, Long and Cotton, the Sandwines, Netta Vesta, Hads and Bertram, the Romanoffs, and Tyson and Brown.

The Gayety's large audience to-day was well entertained by the Boston Belles company, with the Eight Yaller Family of acrobats heading a good old bill. The Avenue Girls held the attention of the large audience at the Academy to-day.

Tunis F. Dean is one of the most welcome theatrical men who visit this city. He has a large number of friends and acquaintances in this city who are always glad to clasp his cordial and friendly hand, and, at least, have a little chat with him. He was here at the manager of Blanche Bates last week at the Duquesne.

ALBERT S. L. HEWES.

WASHINGTON

Elie Janis—Madame Nazimova—Maxine Elliott—Music Events.

(Special to The Mirror.)

WASHINGTON, March 23.—Elie Janis in The Boyden opened to-night to a large attendance at the National Theatre, the initial performance under society patronage, being given for the benefit of one of the best of local charities, The House of Mercy. The most cordial of greetings was extended the talented young star and wonderfully clever mimetic artist in the new and enjoyable stage offering. Joseph Cawthorne, strong in popular esteem and favoritism, heads an excellent supporting company. Next week, The Pillars of 1907, playing a return engagement.

At the Belasco Theatre to-night Madame Nazimova opened to a large audience as Nora in A Doll's House. The opening bill will be repeated Tuesday, Wednesday matinee and night. Hedda Gabler will be given Thursday, Friday and Saturday matinee, with The Comet closing the engagement. The plays given are the selections by popular vote of five plays offered. The other two are The Master Builder and Contesse Coquette.

Next week, The Wolf.

Maxine Elliott in the new Rachel Crothers play, Myself—Bettina, is strongly received by a large and fashionable audience at the Columbia Theatre, in which play the star is most strikingly successful in a role that gives new and exceptional opportunities.

Thomas W. Ross as Bob Blake in The Traveling Salesman, James Forbes' new play, which had its premiere last week, again established his right to be considered in the class of brilliant light comedians. Next week, His Honor the Mayor.

The Willard Holcomb and Max Hoffman musical comedy, Me, Him and I, excellently staged by Hurlig and Seamon, introducing Wrothe, Watson and Arlington, a trio of laughter provoking comedians, supported by a clever company of principals and a large beauty chorus, crowds the new Academy of Music on to-night's opening. Next week, The Cowboy Girl.

Little Blair Parker's play, Under Southern Skies, an extremely interesting and attractive as ever. His the Majestic both afternoon and night on the week's commencement. The interpretation is in the hands of a thoroughly capable company. Next week, A Lucky Doz.

Henry Miller's production of the new play, The Servant in the House, by Charles Rann Kennedy, scored a noted and triumphant success. During last week's presentation at the Belasco Theatre it won the united expression of approval of the Washington press. It is solidly built, endurable in construction and sure of a lengthy metropolitan endorsement on its commencement in your city Tuesday evening.

To-morrow afternoon for the song recital of Madame Schumann-Heink the Belasco Theatre is completely sold. One of the singer's best of selected programmes of fifteen numbers will be rendered in honor of the attendance of President Roosevelt and family, ranging from arias in grand opera to German song lora.

Manager William H. Rapley, of the National Theatre, and Mrs. Rapley returned Friday from their four weeks' trip to Havana, Palm Beach, and St. Augustine.

Three performances of grand opera will be given this season by the Conried Metropolitan Opera company at the National Theatre, April 14 and 18, with presentations of La Bohème, Mignon, Cavalleria Rusticana, and I Pagliacci.

The bill at Chase's, which is an excellent one, presents the Roman Opera company of twelve singers. Mr. Rymack, Tom Nawa and company. Jolly Panny Rice, Forest from Paris, Mr. and Mrs. E. H. Kemp, and the Five English Majors. The Gayety presents the Blue Ribbon Girls, and the Lyceum Frank R. Carr's Thoroughbreds, both commencing to capacity. JOHN T. WARD.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 133 West Forty-fourth Street, New York City.

A theatre party in the interests of the National Council will be given at the Lincoln Square Theatre on Wednesday, March 25. Henry Arthur Jones' play, The Masqueraders, will be presented, Edna May Spooner playing the lead. Members of all chapters in the city are invited to attend. Applications for tickets will be received at headquarters or from Ida I. Ackerman at the theatre.

A euchre was given at headquarters on March 20, under the direction of Mrs. C. E. Abbott. Many beautiful prizes were awarded, including reserved seats and boxes for several of the theatres, for which the Council gratefully acknowledges the courtesy of the managers. The large attendance of friends of the Alliance indicated the generous interest in the benefit which the euchre was given. The next euchre will be held at headquarters on April 3 at 2 o'clock in aid of the National Council.

The usual tea was served at headquarters last Thursday. Among those present were Mrs. Hudson Linton, Cecile Campbell, Mrs. L. Mauger, Mrs. G. Donett, Mrs. Lottie Ford, Laura Katherine Breyer, Aron Breyer, Pearl Ford, Mrs. William Rowe, the Rev. F. J. C. Moran, Eden Greville, and C. T. Catlin. Tea will be served as usual this Thursday.

An entertainment in aid of the New York Chapter is in contemplation, to be given soon after Easter, under the direction of a special committee. The entertainment will include a one-act play by members of the chapter.

By invitation of the New York League of Unitarian Women, Charles T. Catlin, of the New York Chapter, will speak on Friday, April 3, at 11 A. M., at Unity church, Brooklyn, on "Sunday Observance and the Responsibility of the Stage."

A COMPLAINT ABOUT SPECULATORS.

The following unique complaint was filed with the Public Service Commission at Albany last Saturday:

New York, March 18, 1908.

Public Utilities Board, Albany, N. Y.

GENTLEMEN: The following information is written to you not by one who is "sure," or who desires to obtain any refund of money, but purely in the sense of justice to others.

It is a difficult matter at the present time to obtain good seats at any of the New York theatres without paying an additional fee to a speculator, but a friend of mine in procuring two tickets, Saturday afternoon last, for an evening performance, felt quite lucky in procuring what was represented to be tickets for two good seats in the third row balcony at—

theatre (coupons enclosed). Upon occupying these seats it was found that they were so situated, alongside of a partition of a box, that only about one-quarter of the seats could be seen, and even this in such an uncomfortable manner that the writer would rather pay the amount to stay away than to occupy one of the seats in question.

It is certainly an injustice for this theatre to sell seats like this at the price of \$1.50 each, and represent them as being good seats.

This is handed to you, gentlemen, for just what it is worth, feeling that protection is due to our citizens.

This is the first instance in which this commission has been supposed to supervise theatres. Secretary Kennedy, of the commission, has sent a reply to the effect that the commission had no jurisdiction of matters of this character. Sunday another communication came from the complainant, who asks if there is any board that can take up this matter.

HAMMERSTEIN TO BE A CHEVALIER?

Oscar Hammerstein may be a Chevalier of the Legion of Honor. A petition has been sent to the French Government asking that the title be conferred on account of Mr. Hammerstein's employment of French artists and the production of French operas. The signers include many of the subscribers to the Manhattan Opera House and nearly all of the French artists in New York.

WILBUR FINLEY FAULEY.



Wilbur Finley Fauley, who is presenting a series of Saturday matinees for Children at the Waldorf-Astoria, and who has taken the first successful step toward the inauguration of a permanent children's theatre in New York, gave a private performance last Thursday in the ballroom of the Astor mansion, for the entertainment of Little Ava Alice Astor, daughter of Mr. and Mrs. John Jacob Astor. About one hundred friends of the child were invited to see a new version of Cinderella, and the wild animals of Ernest Thompson-Seton in dramatic form. A number of grown up people, prominent in society, dropped in for the performance, and the afternoon was a great success. The ballroom was converted into a miniature theatre, Mr. Fauley's juvenile players being brought from the Waldorf-Astoria. The East Room at the Waldorf-Astoria has been turned into a "little playhouse" for the season, and here upon a tiny stage with artistic surroundings the theatricals aimed especially at the juvenile understanding are given by a selected cast of players. The Cruise of the Trundiebell, a story set to music, has proved the most popular of all the offerings, and is as delightful in its fantasies as Peter Pan. This opera will be continued for the remainder of the season. After his season at the Waldorf-Astoria is closed, Mr. Fauley's players will go on tour. Beginning next week, he will give a series of night performances at the French Mansion in Brooklyn. A special Easter performance will be given at the Belvoir-Stratford in Philadelphia. Mr. Fauley has already been asked to give an extended season at Newport this summer. Besides his duties as impresario, stage-manager and so on, Mr. Fauley is looking after a production of Lord Chumley at the Packer Institute in Brooklyn; The Flight of the Sun Goddess, at Barnard College, and Sir Peter's Paradise, in Cincinnati. Two of his own plays, a comedy and high class melodrama, are scheduled for Broadway production next season.

THE CIRCUS IS HERE.

The Barnum and Bailey Organization Opens its Season at the Garden.

On Thursday last at Madison Square Garden the Barnum and Bailey Greatest Show on Earth opened its season triumphantly. Under the management of the Ringlings the old institution has taken a new lease of life, and is bigger, brighter and more entertaining than ever. The Garden was crowded to its capacity with a happy throng that applauded everything impartially. There are two big sensations in the circus this year. One of them is a white horse named Wotan that has been trained by E. M. Salamonski and ridden by Lina Marler. The horse steps upon a platform attached to a "fake" balloon, and the platform, horse and rider are hoisted up until the top of the balloon touches the girders at the roof. At a signal the entire edge of the platform spouts fireworks, and the whole outfit is covered with sparks and smoke. The animal never budges, and when the fireworks die out the platform is lowered to the ground, and horse and rider bow to the vociferous applause.

The other act, with which the performance closes, is a genuine thriller. Two small autos in which the Sisters La Rague are seated, are drawn up on an incline, and while every one breathes hard the autos are released and dash down the runway. The one in the lead strikes an obstruction and turns a complete somersault. While it is in the air the other machine makes a flying leap across to a padded platform and is carried to the level by its own momentum, getting out of the way just in time to allow the somersaulting machine to land with a thud on the platform, which gives way under its weight, leaving its occupant jarred but smiling. This is by far the best thing of the kind ever seen here.

Aside from these two big acts, the circus is about the same as ever. The three rings and two platforms are constantly occupied with skilled performers, and there are several big serial acts, the principal one being that of the Leamy Ladies. The present Leamys are probably new, but the old man in charge of the act seems to be the same one that supervised it when it was seen in New York at one of the theatres several years ago. It is a fine act, and includes some splendid trapeze work, with aerial tooth-holding features. The other big serial acts are done by the Imperial Viennese Troupe and the Fisher Troupe. The other turns, all of which won their share of applause, were by the Sisters Meers, Ella Bradna and Fred Derrick, the Great Fredians, Pachico Family, Ten Metettis, Burcos and Clara, Dollar Troupe, Six Florences, Nettie Carroll, Rene and Begar, Three Leitchons, Four Nervaros, Four Sisters Yelloromes, Adair and Dahn, Prince Youturkey, William Malrose, Orin Davenport, Miss Stickney, Mary and Petroff, Ed. Wolf, Professor Wornwood, George Brown, H. J. Mooney, W. D. Winslow, Gus Kraft, A. G. Lowanda, the Bellis, Hardig Brothers, Ryan, Zorella and Jenkins, the Bannacks, La Van Trio, the Menstians, Miss Huetermann, Robert Stickney, Madame E. Wolf, Madame B. Clarke, Miss Sebastian, Les Jaroles, Alberto, Joseph Larex, Four Fannias, Robert Dohn, the Geromes, Four Newsoms, Alex. Brisson, Miss Anora, Bylow, Julia Shipps, Victoria Davenport, Sisters Sada-Carmen, Siblon Sisters, Will Adair, Fisher Brothers, B. Stanley, George Denman, Harry J. Mooney and George Bates.

The entertainment opened with a grand parade, and toward the close the customary chariot races and other hippodrome features were introduced. There were no less than thirty-six clowns, who were given every chance to make the audience laugh. Some of the novelties they introduced are excellent, and the old tricks did not fail. The new baby elephant, born March 4, attracted a great deal of attention, and the menagerie is extremely interesting. The only "freak" on exhibition is Princess Weeny-Wee, a colored midget 17 inches high. Taken all in all the Barnum and Bailey Circus maintains the right to be billed as the "Greatest Show on Earth," and its present engagement at the Garden should prove to be highly successful.

Dwight Allen, The Rooster in Woodland.

THE PIRATES OF PLAYS.

A New Plan to Protect Dramatic Property to Be Inaugurated in "The Mirror" Next Week.

The play pirate is the outlaw of the theatrical profession. He steals the fruits of other people's brains and investments and sells the stolen goods to the public, which does not know of the theft. To suppress him wholly has been a problem for many years. Public opinion is against him; laws have been passed for his punishment, and other laws more drastic and far-reaching are being prepared in Congress. Here and there, however, he continues to ply his unlawful trade, and often escapes all consequences for lack of definite effort against him.

This Mirror has always been active in opposition to the pirate, and has co-operated and stands ready to co-operate in every movement having for its object his downfall and elimination. Proposed new copyright laws have this Mirror's earnest support, and the efforts of the recently organized managers' association to attack piracy by the threat of boycotting those managers who permit unauthorized productions in their theatres is also to be highly commended as a powerful movement in the right direction.

But none nor all of these steps appear to wholly cover the case. House managers cannot be expected to bar piratical productions unless they are informed as to plays authorized. Nor can authors or owners of plays enforce the laws, however strong, against the pirates, unless they know when the laws have been transgressed. To remedy these defects this Mirror has been urged to undertake two important and, it is believed, essential duties: First, to establish a department of advertising in this Mirror in which authors and owners of plays may at small cost serve notice on theatrical managers and the theatrical public generally that certain plays named may be lawfully presented only when authorized by the persons designated as controlling them. Second, to conduct a bureau of information whereby those holding rights to plays may ascertain where and where acts of piracy have been or are being committed.

Both of these duties this Mirror is ready to perform, all the more cheerfully because it feels that it is the one theatrical journal in America capable of performing them to the best advantage. The "Warning" department will be inaugurated in the next number of this Mirror. It will consist of a list of warning cards, alphabetically arranged according to titles of plays, all published under the following heading:

Beware of Pirates!

A WARNING TO MANAGERS

All house and company managers are hereby notified that plays named or described below are duly copyrighted under the laws of the United States, or are fully protected under the laws of individual States and the common law, and can be lawfully produced only by arrangement with the owners or agents thereof.

House managers and actors are equally liable with company managers for participating in unauthorized productions, regardless of the titles under which such pirated plays are given, and damages may be collected from them, or they may be subject to imprisonment. Those desiring to produce in legitimate stock, for road tour or otherwise, any plays named below, should communicate with the properly accredited owners or agents.

All persons discovering the piracy of plays named below are urged to notify the proper parties.

Cards under the above heading will be published in every first and third number each month, twenty-four times during the year, and it will be seen that they will serve a double purpose, viz: as warnings against pirates and as advertisements of such plays as are available for stock, repertoire or road production. The charges for warning cards will be based on the rate of 14 per line per year (twenty-four times) and each card must occupy at least four lines (\$16 per year), unless two or more cards are included in one order, in which case the minimum may be three lines to each card. Where ten or more cards are inserted in one order special terms will be arranged. Copy for these cards to be included in the first number must be in hand by Monday, March 30.

Persons desiring representation in the initial number may send in the names of the plays they wish inserted in the list, together with brief descriptions, such as kinds of plays, number of acts, number of characters and the names and addresses of those controlling the plays. With this data this Mirror will arrange the wording of the cards in proper form.

TO IMPROVE COPYRIGHT LAWS.

A delegation of theatrical men will go to Washington this week as a committee from the National Association of Theatrical Producing Managers to attend the hearings of the Committee on Patents in the interests of a full and comprehensive copyright law.

The committee includes Augustus Thomas, William A. Brady, David Belasco, Charles B. Dillingham, Joseph Brooks, Harry Don Parker, George M. Cohan, Jules Murray, Harry B. Harris, J. W. Jacobs, Charles B. Blaney, Joseph Griesmer, Gus Edwards, Samuel A. Scribner, Al H. Woods, Hollis E. Cooley, and Lignon Johnson.

Delegations will also be on hand from the Dramatic, the Comedy, and the Greenroom Club, the Words and Music Association, the Lamb Club, the Copyright League, the White Hats and the Authors' and Composers' League. The Allied Copyright Committee met at the rooms of the producing managers in the Times Building on Saturday and formed plans to co-operate with the theatrical managers.

AN ACTOR IN WANT.

The correspondent of this Mirror in El Paso, Texas, writes that William Morison Baker, who entered upon his stage career in 1875 with Ellen Terry, and who later played with Sir Henry Irving, Mary Anderson, Robert Mantell, and Frederick Warde, is destitute and ill in that city. He is suffering from cancer of the stomach, and living in one room in the poorest manner possible. During his long engagement at the Lyceum Theatre, London, he enjoyed the closest friendship with Mr. Irving, who on Christmas Day, 1882, presented him with a watch bearing an appropriate inscription, but Mr. Morison was obliged to dispose of it for a small sum in order to buy the necessities of life. The correspondent states that this case is a very deserving one, and contributions may be sent direct to Mr. Baker, corner of Overland and Kansas Streets, or in care of F. W. Campbell, Mirror's correspondent, American National Bank, El Paso, Texas.

YIDDISH ACTORS STRIKE.

The Yiddish company that plays at the Thalia Theatre on the Bowery has gone on strike because the manager of the theatre wishes the organization to play at the Lyric Theatre, Brooklyn, a non-union house, while Madame Komarovsky occupies the Thalia. Her engagement is to begin on March 30. An effort is to be made to boycott the theatre.

BLOCK COMPANY ATTACHMENT VACATED.

Justice Hendricks, in the Supreme Court, has handed down an order vacating the attachment levied upon the property of the Will J. Block Company about a year ago at the instance of Alice Fischer. A decree in bankruptcy, obtained against the company some time ago, was the grounds for vacating the attachment.

MOUNT VERNON THEATRE CLOSED.

By order of the Board of Aldermen the three theatres in Mount Vernon, N. Y., were closed on March 15 until such time as the owners can make them safe. The action was taken upon the recommendation of the Fire Commissioners. The proprietors began at once to make alterations as suggested by the Commissioners.

CURRENT AMUSEMENTS

Week ending March 28.

ACADEMY OF MUSIC—William Faversham in The Squaw Man—220 times, plus 9 to 16 times.
ALHAMBRA—Vaudeville.
AMERICAN—Broadway After Dark—9 times, plus 9 times.
ASTOR—Paid in Full—5th week—32 to 39 times.
BELASCO—The Warrens of Virginia—17th week—127 to 134 times.
BIJOU—Blitz—26 week—5 to 12 times.
BROADWAY—A Waltz Dream—9th week—64 to 71 times.
CARINO—Sam Bernard in Nearly a Hero—5th week—34 to 41 times.
CIRCLE—Kob and Dill in Lonesome Town—10th week—73 to 80 times.
COLONIAL—Vaudeville.
CRITERION—Miss Hook of Holland—13th week—98 to 105 times.
DAILY—Gilt—1st week—1 to 8 times.
EMPIRE—William H. Crane in Father and the Boys—4th week—25 to 32 times.
FOURTEENTH STREET—Bedford's Hope.
GARDEN—Charles March—24-Bertha Kalich in Marta of the Lowlands—1st week—1 to 6 times.
GARRICK—Teddies—24 week—9 to 16 times.
GERMAN—Florette and Patapon—10 to 13 times.
GOTHAM—Vaudeville Society Girls.
GRAND OPERA HOUSE—William Collier in Caught in the Rain—220 times, plus 8 times.
HACKETT—The Witching Hour—19th week—145 to 152 times.
HARLEM OPERA HOUSE—Stock co. in Sweet Lavender.
HERALD SQUARE—Low Fields in The Girl Behind the Counter—10th week—107 to 124 times.
HIPPODRONE—The Four Seasons—18th week—The Battle of Port Arthur—11th week.
HUDSON—Otis Skinner in The Honor of the Family—4th week—41 to 48 times; mts., Love's Comedy—2 times.
HURDIS—SEAMON'S MUSIC HALL—Trocadero Burlesques.
KALICH—Yvonne Drama.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 27th STREET—Vaudeville.
KNICKERBOCKER—Victor Moore in The Talk of New York—17th week—128 to 135 times.
LIBERTY—Folly of the Circus—14th week—105 to 112 times.
LINCOLN SQUARE—Spencer Stock co. in The Masqueraders.
LONDON—Yankee Doodle Girls.
LYCEUM—The Thief—24th week—226 to 233 times.
LYRIC—K. H. Roberts in Our American Cousin—33 times, plus 4 to 10 times.
MADISON SQUARE GARDEN—Barnum and Bailey's Circus—24 week.
MAJESTIC—Williams and Walker in Bandanna Land—24 week.
MANHATTAN OPERA HOUSE—Grand Opera company in repertoire—21st week.
METROPOLIS—From Rag Rag to Liberty—13 times, plus 5 times.
METROPOLIS OPERA HOUSE—Grand Opera company in repertoire—19th week.
MINER'S BOWERY—Century Girls Burlesques.
MINER'S EIGHTH AVENUE—Empire Burlesques.
MURRAY HILL—Folly of the Circus—14th week—105 to 112 times.
NEW AMSTERDAM—The Merry Widow—23d week—179 to 186 times.
NEW STAR—Pamphile Peto.
NEW YORK—Adeline Genie in The Soul Kiss—9th week—59 to 66 times.
PASTOR'S—Vaudeville.
SAVOY—Henry Miller Players in The Servant in the House—1st week—1 to 8 times.
STUYVESANT—David Wardner in The Music Master—31 times, plus 24 to 31 times; A Grand Army Man—14th week.
THALIA—Deadwood Dick's Last Shot—15 times, plus 9 times.
THIRD AVENUE—Closed Jan. 18.
VICTORIA—Vaudeville.
WALLACK'S—A Knight for a Day—15th week—113 to 120 times.
WEBER'S—Burlesque of The Merry Widow—13th week—58 to 65 times.
WEST END—Just Out of College.
YORKVILLE—Four Mortons in The Big Stick—15 times, plus 9 times.

*Madame Vera Komarshevsky presented The Master Builder (2 times) last week, in place of Sister Beatrice and The Miracle of St. Anthony.

J. PALMER COLLINS TALKS.

Tells Some Amusing Experiences of His Recent Tour Through Canada.

J. Palmer Collins, who some time ago took the place of J. H. Stoddard at the head of The Bonnie Brer Bush company, has returned to New York from a highly successful tour of the Canadian Northwest. But in spite of his success Mr. Collins now wears a long face, and when asked yesterday about his trip up through the frozen country by a Mirror representative, he sighed deeply. The sigh to be interpreted meant "Never again!"

"Everything was very nice until our company got to Winnipeg," said Mr. Collins. "Winnipeg was the beginning of my troubles. C. P. Walker, of the Walker Theatre there, induced our manager to take the company to Edmonton and Prince Edward's Island through Saskatchewan and Alberta, playing in the small towns on the way.

"If I had not been gifted with a sense of humor I would never have lived through the hardships the company had to endure on that trip. One memorable experience was in Tiber, a small town of about 300 people. We had to play in an old schoolhouse which was about three-quarters of a mile from the town. The schoolhouse is situated in what might be called a sandy desert, and every wind that blows in that place is a near relative to a Kansas cyclone. Just about the time the scenery had been unloaded from the box-car onto a wagon for transportation to the schoolhouse, one of those near-cyclones came up and lifted the wagon bed off the wheels. Some of the scenery just naturally floated away and never was found.

"But we played that night just the same. What scenery we had was stored in front of the audience just below the footlights, and at the end of the acts all the changes were made by the actors in view of the audience. This was an unusual experience to the company, but not to the players.

"It was about twenty degrees below zero that night, and there were cracks all through the house letting in the nice fresh air. The audience was wrapped in furs and was comfortable, but the actors, well—they just froze.

"In Sherbrooke, a small town in Nova Scotia, a big-hearted Irishman was the sensation. He had never been to a play before and evidently was not much in favor of the drama, but in view of the poor accommodations at the hotel he took pity on one of the women members of the company and allowed her and two of the children members to live at his house during the engagement. Through interest in the children the Irishman attended the performance, and at the point where I handle a woman roughly in the play, the Irishman jumped up in his seat and denounced me and the audience for sitting idly by and not protesting against such a spectacle. The amusement that followed broke up the house.

"These are only a few of my experiences, the rest are too good to relate. The next engagement I got I think I'll send an advance agent over the prescribed territory before signing a contract. These contracts get a fellow into an awful fix sometimes."

NACCURDY IN A DISPUTE.

James Kyle MacCurdy, manager and leading man of the Old Clothes Man company, recently playing in Owensboro, Ky., was arrested at that place a breach of peace charge brought by T. A. Priddy, one of the managers of the Grand Theatre there. Mr. MacCurdy canceled an engagement to appear at one of Mr. Priddy's houses in Evansville, Ind., and when his company played an engagement at Owensboro Mr. Priddy attached the box-office receipts. An argument ensued between the men, and it is alleged Mr. MacCurdy was struck with a cane. At the trial which took place the next day Mr. MacCurdy was acquitted. Mr. MacCurdy gave bonds for the release of his scenery, and has engaged attorneys to bring suit for counter damages; also to sue in the Federal Court for heavy damages for false arrest.

REFLECTIONS

R. G. Knowles gave the second of his series of lectures, "New York: Things You Haven't Seen," at Carnegie Lyceum on Thursday, March 19. While Mr. Knowles showed some odd pictures and told of some few things the average New Yorker has not seen, the majority of his pictures and talk were of familiar points of interest. Mr. Knowles has an easy, pleasing manner, and his lectures are most enjoyable.

Mildred and Roudiere, presenting The Flight of Princess Iria, closed a very successful season of twenty-five weeks on March 7. Mr. and Mrs. Roudiere will spend the Summer at their Hotel Roudiere at Ridgewood, N. J. Their next season opens in September and will embrace all the larger cities of the East and Middle West. A company of twenty people will be carried.

The County Chairman company, direction Marx S. Nathan, closed the season at Wheeling, W. Va., on March 14. The Chairman has enjoyed a season of thirty weeks, opening at Milwaukee, Wis., in August, going West to the Coast, returning through the Northwestern States. Manager Nathan reports that business for his company was excellent and that he is now arranging the route for next season.

Until We Meet Again, a new play by Margaret Merrington, withdrawn from tour on March 14, after a week on the road. The play will probably be revised and tried again.

Fire destroyed the opera house at New London, Mo., on March 17. The building was valued at \$20,000. It is thought that the fire originated from a lamp in a dressing-room.

Max Goldsmith, who was formerly with the Evening Mail and the Evening Telegram, has engaged with Mr. Edwards as publicity manager of the Gus Edwards' enterprises.

Davenport Seymour, daughter of William Seymour, and Stanley Eckert of New York, were married at the Church of the Transfiguration, New York city, on March 20.

Among the volunteers for the Friars' Festival, to be held at the New York Theatre on May 14, are Adeline Genie, E. H. Sothern, Gertrude Hoffman, Theodore Roberts and Hope Booth.

The pictures illustrating the programme for the benefit of the Actors' Society of America, to be held on April 21 at the Hudson Theatre, are to be of a theatrical nature, and will be contributed by the following well-known artists: Edward Kemble, Archie Gunn, George McManus, Rudie Dirks, Robert Altken and Gilbert White. The cover design will be by Spencer Wright.

On Thursday afternoon, March 26, the American Academy of Dramatic Arts will produce, for the first time in America, the classic Greek drama, Choephori (The Libation Bearers) of Eschylus. The production will be given in the Empire Theatre.

Charles A. Loder has been engaged by J. C. Williamson for a forty-five weeks' engagement, and left New York last Saturday for Vancouver, whence he will sail for Australia. He will play Hans Wagner in The Prince of Fieschi, as well as several other German dialect parts.

Wilbur Finley Fauley's juvenile players, who are appearing in a series of Saturday matinees at the Waldorf-Astoria, arranged especially for the entertainment of children, gave two one-act plays Thursday afternoon at the residence of Mrs. John Jacob Astor, at a birthday party given in honor of Mrs. Astor's little daughter. The plays were given under Mr. Fauley's direction upon a miniature stage erected in the ballroom. A new version of Cinderella and Wild Animal Play, with nonsense and music interpolated, made up the afternoon's entertainment.

Ethel Jackson returned to her role in The Merry Widow last night, after a week of rest. Florence Madison has been engaged for The Top 'o' the World, and joined the company in Philadelphia last week.

Ella Ryan has joined The Soul Kiss company and is now playing the part originated by Florence Holbrook.

Daniel Frohman, acting in conjunction with Charles Frohman, has obtained the producing rights of Paid in Full for all countries except America. A London production will be made soon, with Annie Russell as Emma Brooks, Gerald Du Maurier as Joseph Brooks, and Paul Arthur as Jimsey.

Harry Carson Clarke will finish his vaudeville season under his contract next week, and on his return to New York will reorganize his Stock Comedy company for a Western tour.

The Grand Jury in Kansas City on Friday last returned 138 more indictments against players who appeared in the theatres on Sunday, March 15.

Raffie Connolly, owing to the closing of Charles B. Blaney's Kidnaped for Revenge company, arrived in town last week.

Mr. and Mrs. Joseph Wickes (Mattie J. Taylor) returned to New York last week after a honeymoon trip to St. Augustine, Fla. Mr. Wickes is a member of the firm of Unitt and Wickes, scenic artists.

Robert I. Bond, of the Under Southern Skies company, writes from Chicago that he will be in New York about April 15.

The Simple Life, an American satirical drama by the author of The Present Generation, was presented by the Comedy Club at Carnegie Lyceum last week for the benefit of various charities.

Frances Golden Fuller and Martin Fuller, the two children in The Traveling Salesman, were received by President Roosevelt at Washington last Saturday. The President presented them with flowers and his autographed photograph, and little Martin Fuller gave the President a Teddy bear.

Samuel Reynolds, father of Julia Camilla Reynolds, now with Ben Greer's company, died at Kenosha, Wis., on March 11. He was seventy-four years old.

Helen Holmes will retire from the cast of The Witching Hour, Chicago company, when it closes the Chicago run on March 29.

Dick Bernard, the five-year-old son of Sam Bernard, is to have a birthday party on the stage of the Casino on April 4, after the matinee performance.

The Friars will give a supper to Lee Shubert at Hotel Astor on April 2.

Cecil Spooner was guest of honor at the meeting of the Hungry Club at Hotel Flinders last Saturday night. Amy Wren, William F. Crompton, and Henry Sanborn were among the entertainers.

Sydney Grundy's three-act farce, Arabian Nights, will be given at Carnegie Lyceum tonight for the benefit of the Hebrew Orphan Asylum.

The first performance at the new Socialist theatre on East Third Street will be given next Friday evening, when three plays, The Moral Demand, Their Daughter, and The Doll, the latter by Julius Hopp, will be presented.

A new play by Frances Avner Mathews, entitled A Father for Flossie, has been purchased by L. S. Sire for early production.

Armagh O'Donoghue was engaged as a special feature with The Rocky Road to Dublin at the Bowdoin Square Theatre, Boston, week of March 16, and is reported to have pleased greatly with his Irish songs. He was accorded many cordial attentions by prominent Irishmen and several Irish societies.

The Yale Dramatic Association will give its annual show at the Waldorf-Astoria on April 20. The play this year is to be a Russian farce entitled The Government Inspector.

Percy Plunkett will sail from London to-day and go at once to Edgartown, Mass., on his arrival in America.

John O'Donnell has closed with Milton Aborn to alternate in the tenor roles for the grand opera season at the Grand Opera House, Brooklyn, opening in Lucia di Lammermoor.

Nathan Aronson has been engaged to play The Raven in A. W. Cross' We Are King company.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

ACTOR of ability—juvenile, light comedy—at liberty. Dan, Minn.

A SPECTACULAR opportunity for an intelligent person with \$1,000 to invest in a Spring and Summer Stock Company in a town of over 100,000 population, within an hour of New York. Engagement might be extended over next season. Not a get rich quick scheme and will bear closest investigation. R. F. E. Minn. office.

AUTHORS! We will produce your entire play by professionals; furnish everything for \$100. Vandalia, Mich. Jan. 1898.

IF you want your legal business promptly looked after, James Foster Millman (Colonel Millman), the best lawyer, of 207 Broadway, New York, can do it.

OLD Play-Bills, Books on the Drama, Autographs, Letters, famous actors, bought, sold. Catalogue free. John Helms, Oneudson Bank Bldg., Syracuse, N. Y.

PARTY owning The Graciosa and address. George Saybolt, Chelsea, Mass.

WANTED—Two vocal teachers. Must have experience and ability. Address Great Western Stage School and Theatrical Agency, 127 La Salle Street, Chicago, Ill. F. J. Ridge.

WANTED—Two Flunkeys' Suits. Period 19th century. Also square cuts. S. H. C. Minn. office.

WANTED—Scenic Artist to work on salary for two weeks. Address "In Old Jerusalem" Company, No. 5 Oxford Terrace, Boston, Mass.

WANTED—Experienced dramatic actor or instructor capable of instructing amateurs, or professional to assist. F. J. Ridge, 127 La Salle Street, Chicago, Ill.

WANTED—Will Mr. C. T. Murray please send address at once to J. E. Brincherhoff, Stamford, Conn. Clarke estate waits settlement on him.

OBITUARY.

Frank T. Merritt.

Frank T. Merritt died at Beausville, Ont., on March 20, after an illness of nearly two years. He was recently a patient of a sanatorium at St. Catharines, Ont., for some months but his case being hopeless, the doctors advised his being moved to his home. Mr. Merritt had been identified with such attractions as Ada Gray in East Lynne, and afterward associated the Merritt and Starkey Minstrels, an orchestra, in which he played the violin, and a number of performers who are well known to-day. Later he formed a partnership with Mark Davis, who produced Finlay's Hall, and furnished Murray and Mack with their first touring vehicle. Later they met out Mr. Merritt's twin, in which Ferguson and Merritt were featured, and afterwards John Tierney and Mark Murray were the stars. Of late years Mr. Merritt had been more or less identified with summer amusements.

Theodore H. Sayre.

Theodore H. Sayre, father of Theodore Burt Sayre, the playwright, and himself a dramatist, died at his home in New York city on March 22, of heart disease. He was sixty-seven years old. His successful career, which began with the success of Fiddlers and The Strategist. For the past forty years he owned a drug store at Sixth Avenue and Forty-sixth Street. He leaves, besides Theodore Burt Sayre, a widow and another son, James, and a daughter, Eva Sayre.

John Wan Wilson.

John Wan Wilson, an actor-manager of the old days, died in Buffalo on March 22, at the age of eighty-one years. He was one of the first variety artists in America. He was widely known as the original fadful caricaturist, and was billed as "the man of many faces." For many years he was manager of several of the Jacoby theatres.

Joseph Barrett.

Joseph Barrett, manager of Pat White's Gaiety Girls, died on March 11, at the Circle Park Hotel, Indianapolis, of pneumonia, after a few days' illness. His wife, who is a member of the Gaiety Girls, and his daughter, Daisy Barrett, also known as Fiddlers and The Strategist. For the past forty years he owned a drug store at Sixth Avenue and Forty-sixth Street. He leaves, besides Theodore Burt Sayre, a widow and another son, James, and a daughter, Eva Sayre.

George H. Wilson.

George H. Wilson, 54 years old, manager of the Pittsburgh Art Society, and for twelve years manager of the Pittsburgh Orchestra, died at his home in that city on March 18, of blood poisoning.

Philip H. Gotthold, the well-known vaudeville comedian, of Kline and Gotthold, died on March 19, at Asheville, N. C. He is survived by a widow and one son. The funeral took place from his late residence, 71 West 119th Street, on March 19, the interment being in Woodlawn Cemetery.

George Griswold Haven, a director of the Metropolitan Opera House, and a veteran of art and music, died in New York city on March 19 from the effects of an operation. He was seventy-two years old.

MUSIC NOTES

Robert de Bruce will give a mid-Lenten recital of songs at Woodlawn Hall, Thursday afternoon, March 26, when he will render the following programme, with John Converse at the piano: Seven Biblical songs by Devere, five songs by Brahms and nine songs from the Shakespeare plays, with settings from various sources.

The fifth concert of the Beethoven cycle will be given by the New York Symphony Society, Walter Damrosch, conductor, at Carnegie Hall, next Sunday afternoon, March 29, and will illustrate Beethoven's life as a composer between the years 1812 and 1815, by the following selections from his works, the assisting soloists being Claude Cunningham, baritone; Alexander Salsky, violin; and Henry Braman, cello; Symphony No. 6 in F; St. John's Passion, with piano, violin and cello (Moore, Cunningham, Damrosch, Salsky and Braman); overture to "King Lear"; Turkish march from "The Ruins of Athens"; two songs, Mr. Claude Cunningham; Overture No. 4 (in D) to "Fidello."

NEW YORK THEATRES.

DELASCO THEATRE 424 St. West of Broadway. Evenings at 8:15. Mats. Thursday and Saturday, 2 P.M. Month.

DAVID DELASCO Presents THE WARRENS OF VIRGINIA A New American Play by Wm. C. de Mille. Notable Cast, including

CHARLOTTE WALKER FRANK KERNAN Starts 4 weeks in advance.

BLANEY'S LINCOLN SQ. THEATRE Broadway, 4th St. Evgs., 8:15. Mats., Mon., Tues., Thurs. and Sat., 2:15.

EDNA MAY SPOONER Presenting Four Act Society Drama, The Masqueraders

By Henry Arthur Jones. EDNA MAY SPOONER as "DULCIE LABOUDIE."

STUYVESANT 46th St. and Broadway. Evgs. at 8:15. Mats., Sat., 2:15. Extra Repeat Matinee April 2.

David Belasco presents WARFIELD Every Evening excepting Saturday, and at Saturday Matinee

THE MUSIC MASTER, by Charles Klein. Saturday Night Only, a GRAND ARMY MAN

THE DEWEY E. 14th Street. Ladies' Matinee Daily.

RIALTO ROUNDERS AMATEUR NIGHTS THURSDAY AND FRIDAY

NEW YORK THEATRES.

New York Theatres Under Direction of Sam S. and Lee Shubert, Inc.

HIPPODRONE Entire Block, 6th Ave., 4th to 4th Sts. Dry Mats., best seats, \$1. Evgs. 8:15. to \$1.50. Beginning at 1 and 4 sharp.

SPECTACLE Battle of Port Arthur. 1000 People—100 Horses

CIRCUS 18 All New Imported Acts

BALLETS 4 Seasons—Drowning Danes

World's greatest show in earth's biggest playhouse

GARDEN 27th Street and Madison Avenue. Evgs. at 8:15. Mat. Saturday, 2:15.

BERTHA KALICH In Harrison Gray Place's Production of

Marta of the Lowlands

LYRIC 42d St. W. of 5th Ave. Evgs. 8:15. Mat. Sat. at 2:30 sharp.

"Back Among the Old Stables Once Again."

SOTHERN This Week

LORD DUNDREARY A good Laugh 50 years Ago.

A Better One To-day. Next Week—Monday, Tuesday, Wednesday, 8 P. M. WEEK KINGS.

Thursday, Friday, Saturday Matinee and Evening. Lord Dundreary.

CASINO Broadway and 29th St. Evgs. 8:15. Mats. Thurs. and Sat. at 2:15.

The Herald says: "If you can't laugh with Sam Bernard

in NEARLY A HERO you need a doctor."

DALY'S Broadway and 29th St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.

Sam. S. & Lee Shubert (Inc.) Offer their First Comedy by Clyde Fitch, entitled

—:GIRLS:—

The dawn of a New Era in Womanhood. Girls with brains. Girls with hearts. Even the woman hater will like these Girls. Woman's wit pitted against Woman's will.

GIRLS! After seeing this play you will know how helpful you are when cupid gets to work. New York—now so tired of the old style of girls—is ready to welcome the arrival of The Clyde Fitch Girl.

FIELD'S HERALD SQUARE 4th Ave. & 5th St. Evenings at 8:15. Mats. Wed. and Sat., 2:15. Best Seats, \$1.50.

25th Big Week of Crowded Houses.

LEW FIELDS in

The Girl Behind The Counter

THE HACKETT THEATRE 4th St., West of Broadway. Evenings, 8:15. Mats. Thursday and Saturday, 2:15.

MR. HACKETT, - - - Solo Leader and Manager

SAM S. & LEE SHUBERT (Inc.), Present

JOHN MASON In Augustus Thomas's Dramatic Masterpiece,

The Witching Hour

MAJESTIC Broadway and 59th St. Evgs. 8:15. Mats. Wed. & Sat., 2:15.

WILBUR SHUBERT CO., Prop'rs.

5TH WEEK.

IF THE FAD

Williams & Walker

IN

BANDANNA LAND 18th Anniversary Performance March 31.

MADISON SQUARE GARDEN

BARNUM & BAILEY

GREATEST SHOW ON EARTH

350 WORLD-FAMED ARTISTS

Wotan, Belshazz Horses

Autos That Pass in the Air

Most Hazardous of All Thrillers; Four Lenny Ladies; Baby Aho, American Barn Elephant; Wagon, Wagon, Wagon. Box office now open, from 9 A. M. to 9 P. M. Admission to everything \$2.00, and \$1.00 (with 50c. refund). Reserved seats \$2.00, \$1.00 and \$1.50, according to location. Madison Ave. entrance only. Private boxes, seats \$2.00 and \$1.50. Children half price afternoon only. Buy at the box office only. No seats can be reserved by telephone, but mail orders accompanied by currency will receive prompt attention.

PASTOR'S 14th St. near 3d Avenue. MATINEE EVERY DAY

Apollo Quartette, Gaston and Green, Wm. H. Chase and Co., May Fennier and Will Marion, John and May Burke, Frank Whitman, Goforth and Doyle.

THE GOTHAM E. 12th Street Ladies' Matinee Daily

WASHINGTON SOCIETY GIRLS Evening Prima, Orchestra Solo, 5c.; Family Circle, 10c. Amateur Night, Friday.

THEATRES FOR SALE

Two paying theatres located in Ohio and Pennsylvania valued at \$70,000. Cash required only about \$30,000. Cleared about \$11,000 last year. Wish to retire reason for selling.

Address THEATRE, MIRROR OFFICE.

THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

A RATHER REMARKABLE DANCING ACT AND SOME VERY GOOD PANTOMIME.

William Rock and Maude Fulton, Edna Phillips and Company, Brothers Byrnes, Billy Court and Tippet and Kliment Offer Novelties.

The following new acts were seen in the New York theatres last week:

A Remarkably Good Turn.

William Rock and Maude Fulton were headliners at the Colonial, offering for the first time here a really delightful specialty, consisting of songs and dances written and composed by Frederic Chaplin, with many original and amusing bits of business arranged by Mr. Rock, who is a genius in the line of winning applause and recalls. The opening song is "The Boy Who Stuttered and the Girl Who Lied" by both performers. Mr. Rock then appeared alone and sang "When Rip Van Stripes the Great White Way." Miss Fulton followed with a topical ditty called "Gee, I Wish I Was a Lady," very cleverly and neatly done. "The Lady or the Ship," "Dance Française, Blanc et Noir," and "The Hypnotic Waltz" were the remaining numbers. They were all good and were presented in an artistic and charming manner. Recall after recall followed, and with each return Mr. Rock had some quaintly humorous oddity that tickled the audience into demanding more. Every exit and every step in the act is different from the usual order of things, and the result was a hit of the largest possible proportions. The turn is genuine vaudeville in its most delightful form, and Rock and Fulton can take their act to any part of the world and be certain of winning emphatic approval.

A Well Played Farce.

Edna Phillips and company were called upon last week at short notice to play at the Fifty-Eighth Street Theatre and more than "made good" in Una Clayton's new farce, "Lost, A Kiss in Central Park." The story, though farcical, is more or less plausible and concerns a young woman who has had a quarrel with her lover and inserts a personal in a daily paper about a kiss she lost in Central Park, thinking that her sweetheart will be brought back to her in this way. Her maid, a French girl, has also inserted a personal concerning the loss of a pink silk garter, and in the confusion that results several cleverly contrived complications are brought about. Miss Phillips grows in this sketch that she has more than ordinary talent as a writer, and Miss Phillips plays her part with skill and excellent comedy effect. Many hearty laughs were scored, and the audience was thoroughly delighted. The supporting company of four people was well chosen, and all did good work, though, owing no doubt to an oversight, their names did not appear in the programme.

Two Musical Comedians.

Tippet and Kliment were the extra attraction at Pastor's, making their debut in this city as musical comedians. The music in the act is so much better than the comedy that it would probably be a great improvement if the attempts at humor were eliminated altogether and the act presented as a straight musical offering without any talk. The principal joke consists in the conversion of a wheelbarrow into a xylophone by the black-face member of the team. Aside from the "comedy" the act is quite good, both men being fair musicians. The violin and cello solos by one of them, accompanied by the other, are very good, and the cornet and trombone finish was well done. The billing of the act was very promising and announced the team as "Comedy Musicians, Composers, Originators, Entertainers."

An Imitator of Lauder.

Billy Court was in the bill at Pastor's, offering a specialty made up of Scotch songs. He opened with "She's Ma Daisy," which was followed by "The Saffest o' the Family," both of which are in Harry Lauder's repertoire. Mr. Court did not announce the songs as imitations, but he followed Mr. Lauder's methods as closely as possible, using nearly all of the "patter" that goes with the songs. The third and last song was "I'm Off to London Town." Mr. Court displays a good knowledge of the difficult Scotch dialect, and most of the Lauder jokes were laughs. He was well received by the Pastor audience, and those that have never seen Lauder will probably consider him a most amusing comedian.

Some Lively Fun.

The Brothers Byrnes were a special feature at the Fifth Avenue, presenting a skit called "A Carriage Ride and Its Mishaps." The material is very familiar through its use for many years in Eight Bella, and it is needless to say that the pantomimic pranks caused plenty of laughter. The trick scenery and properties were all in good working order, and the effective climax proved as funny as ever. The Byrnes are a welcome addition to the vaudeville ranks.

FRED NIBLO RESIGNS.

A few days ago a letter was received at the Comedy Club from Fred Niblo, in which he tendered his resignation as first vice-president. At a meeting held on Sunday the resignation was accepted with regret. Mr. Niblo's letter, giving his reasons for relinquishing the office, is as follows:

KEITH'S THEATRE, PORTLAND, ME.,
March 27, 1908.
To the President, Officers and Members of the Vaudeville Comedy Club, New York City:
GENTLEMEN.—A full appreciation of the responsibility that rests, or should rest, on any officer of our club prompts this letter. At the last election of officers you honored me by selecting and electing me to the post of first vice-president. While my heart and soul are with the Vaudeville Comedy Club, now and in the future, I find with regret that it is impossible for me to devote the attention and energy that the office of vice-president demands and is entitled to. I am not trying to shirk any of the work or individual responsibility, but I travel so much and spend so great a part of my time in other countries that I am forced to realize that I am not the best man the club would find as an official, and I respectfully beg to be allowed to resign my office and become, as I have been in the past, simply one of the members on the floor. Again let me say, honestly, that I sincerely appreciate the honor you have conferred upon me by electing me to this office, and it is only the interests of the club that prompts this resignation. Thanking you all for your confidence, I beg to remain, always at your service.
FRED NIBLO.

A NEW CIRCUIT.

Jacob Goetz, better known as "Dutch Jake," the millionaire mine owner and proprietor of the Cour d'Alene Theatre Building in Spokane, announces that he will establish a vaudeville circuit in the Northwest the coming summer, in company with Harry Baer, who is associated with him in a number of commercial and industrial enterprises. The circuit will include Bremerton, Tacoma, Seattle, Spokane, Walla Walla, North Yakima, Everett, and Bellingham, Wash., Salt Lake City and Ogden, Utah, Missoula, and Anaconda, Mont., Wallace, Cour d'Alene and several other towns in northern Idaho. At Bremerton, where a hotel and playhouse are to be erected, \$100,000 will be expended, and \$20,000 is to be put into improvements in the Spokane house. It is proposed to lease houses in the other cities mentioned. E. M. Reel is named as manager of the circuit.

TONY PASTOR CELEBRATES.

The Veteran Manager Hale and Hearty on His Forty-third Anniversary.



Photo by Richmond, N. Y.

Tony Pastor yesterday celebrated the forty-third anniversary of his entrance into theatrical management in New York. Mr. Pastor was on hand as usual, watching the performance with a critical eye and giving advice and instructions to the artists just as he has been doing for a great many years. It is needless to say that he was overwhelmed with telegrams, letters, floral pieces and personal congratulations. Players of note in the dramatic field who had their humble beginnings in his variety theatre, profited by his advice and are now rich and famous, did not forget the man who gave them their start, and the veteran manager must have brushed away a few furtive tears as he read their messages of friendship and good will. At the evening performance Mr. Pastor came on the stage, and his appearance in the familiar dress suit and crush hat brought on an ovation that lasted for several minutes. When quite was finally restored he sang a few of the songs of forty years ago, and after every selection the applause broke out afresh and he was compelled to make a speech and bow his thanks again and again.

Mr. Pastor was born in Greenwich Street, this city, in 1836. He made his first appearance at a temperance revival at the age of six years, as a singer. When he was eight he played an engagement as a boy balladist at Barnum's Museum. At twelve he was doing a turn in black-face with a circus. Later he became a bareback rider and was an excellent clown, when clowning was more of an art than it is to-day. His first venture as a manager was at Paterson, N. J., but he soon came back to New York and opened a theatre on the Bowery. He began by announcing that the entertainment was for women as well as men, and saw to it personally that the performers lived up to his rules regarding clean performances. His next home was at 585 Broadway, where Lillian Russell made her debut in a burlesque on Pinaflore. Since 1881 he has been located in his present theatre in the Tammany Hall Building, and the cosy little house has been the scene of many notable events in the history of vaudeville. Until a few years ago Mr. Pastor was accustomed to sing at every performance, and he used to change his repertoire with a frequency that would stagger the average singing comedian of the present day.

If the united good wishes of thousands of friends and admirers count for anything Mr. Pastor will live to celebrate his golden jubilee in 1915, and for many a long year afterward.

THE WHITE RATS' BALL.

The first annual masque ball of the White Rats took place at Terrace Garden on March 16, and was a huge success from every point of view. Many prominent members of the order attended in the make-up used by them in their stage performances, and they entered into the spirit of the occasion with great zest. Handsome prizes were awarded for the most effective costumes, the principal award being made to Mrs. Joseph Turner, who impersonated a white rat in a very original and cleverly arranged costume. Alice Lloyd, Eugene Fougere, and Gertrude Hoffman acted as the committee on prizes, and had a difficult problem to solve, as many of the dresses were very handsome. The grand march was led by Mr. and Mrs. Corne Payton, and Mr. Payton proved that he can take a position as a cotillion leader as soon as he finds time to bother with society. Those present included every member of the order who was within reaching distance of New York, and those who were unable to be on hand sent relatives and friends, so that the crowd was extremely large, and Harry O. Hayes, the treasurer, wore a very happy smile as he figured up the receipts. Announcement was made at the ball that the annual benefit of the Rats will occur at the New York Theatre on Sunday, April 26, when one of the biggest bills of the season will be offered.

A WORTHY CASE.

The many friends of the Rinehart Sisters, who were favorites in vaudeville several years ago, will be pained to learn that Grace Rinehart is in dire distress. Evan L. Thomas, stage-manager of the Alhambra, had his attention called to her condition last week, and succeeded in raising a small fund that has helped her to tide over her difficulties temporarily. The White Rats also did their share, and for the present she and her children will not want. Miss Rinehart was married several years ago, and upon her husband's death was left with two children, a boy of thirteen and a girl three and a half years old. The mother has made a brave struggle against heavy odds, but sickness has prevented her from making any headway, and she was reluctantly compelled to call upon her old friends in the profession for assistance. Those who may wish to help in a very worthy charity may send their contributions to Mr. Thomas at the Alhambra, who will see that they are used to the best advantage.

NOT SANCTIONED BY THE RATS.

A communication has been received from Harry Mountford, secretary to the Board of Directors of the White Rats, asking Tux Minton to bring to the notice of its readers that some persons in Denver are using the name of the organization to deceive the public into believing that the entertainments given in a certain café are under the authority of the White Rats. Mr. Mountford states that the Rats have nothing to do with any so-called headquarters at Denver, and have no wish to be associated with the "socials" and dances in any way.

THE KEITH AND PROCTOR THEATRES.

Cecilia Loftus Plays Two Houses, Giving Four Performances a Day.

Fifth Avenue.

Cecilia Loftus was the headliner here, and also at the Fifty-eighth Street Theatre, the double engagement being arranged owing to the inability of Eva Tanguay to appear at the uptown house on account of an injured ankle. Miss Loftus, in spite of the great strain of giving four performances a day, did full justice to her limitations and added many new admirers to her long list. Ella Snyder, who was prevented from appearing at this house a few weeks ago through illness, was warmly welcomed as the star of Jack Mason's splendid act, Commencement Day. Miss Snyder has an engaging personality, sings well and makes a charming picture. Jack Norworth's jokes and songs were thoroughly enjoyed, and Claude and Fanny Usher made one of the hits of the season in Fagan's Decision. Searl and Violet Allen and company scored in The Traveling Man. Carter and Blinford and the pictures and the Brothers Byrnes, whose act is reviewed elsewhere, were the other numbers.

125th Street.

Nance O'Neil in The Jewess headed the bill and proved a strong drawing card as well as a pleasing performer. Valeria Surratt and William Gould scored with their budget of songs and sayings. Jack Hazard made his reappearance and made a big hit with a lot of new material. Of course he had to recite "Ain't It Awful, Mabel?" which brought down the house. The Madden and Fitzpatrick company in The Turn of the Tide were well liked, and Barry and Hughes won their share of the honors in The Soul and the Heel. The Fourteen Black Hussars pounded their drums with great energy, and Martinetti and Sylvester made the laughing success of the week with their knockabout specialty. The Ellis Nowlan Troupe, Clement De Leon, and the pictures were the other numbers, and all were well received.

Fifty-eighth Street.

The limitations of Cecilia Loftus were the most pleasing feature of a strong bill. Ben Welch was on hand with his Hebrew sayings and parodies and a bit of Italian work that is well done. Al Leech and the Roubuds, and Charles Guyer and Ida Crisp were amusing. The Dixie Serenaders, colored folks, sang well, and the Heras Family presented acrobatics of a superior order. The new sketch offered by Edna Phillips is reviewed elsewhere.

COLONIAL.

Rock and Fulton, Seligman and Bramwell, Captain George Auger and Others.

William Rock and Maude Fulton, whose new act is reviewed elsewhere, and Minnie Seligman and William Bramwell in A Dakota Widow, shared the headline honors. The Seligman-Bramwell sketch proved highly pleasing and the play-ers had several curtain calls. Captain George Auger and company in Jack the Giant-Killer were well received. That Quartette sang capital, and James Callahan and Jenette St. George brought the real flavor of the turf with them in their Irish sketch, The Old Neighborhood. Vinie Daly danced very nimbly, and Welch, Mealy and Monroe were screamingly funny in their acrobatic tricks. Winston's seals astonished those who did not know they were good for anything but making coats out of, and Ferrerros and his dog and the vitagraph came in for their share of approbation. Business throughout the week was up to the usual standard.

ALHAMBRA.

The London Fire Brigade, John T. Kelly and the Porter Halls Score.

The usual strong programme drew the customary large audiences, the list being headed by the London Fire Brigade, which has taken a new lease of life owing to many changes and improvements made since its first production. A big hit was scored by John T. Kelly in A Game of Con, in which he is ably assisted by Harry English and others. W. C. Fields juggled deftly and comically, with many an original twist. William A. Dineen sang his songs and parodies and the audience wanted more when his time was up. McMahon and Chappelle's Pullman Foodies made good away on time and arrived in the center of the audience's affections without losing a minute. Rosie Lloyd sang a few songs in a passable way, and Kelly and Ashby turned somersaults cleverly. The Darras Brothers, Milt Wood and the pictures completed the bill.

HANNERSTEIN'S VICTORIA.

Emma Carus, Richard Golden, James Thornton and the Futurity Winner Divide Honors.

Emma Carus returned to the field in which she scored her first success, and was given a very hearty welcome. She had several new songs that showed her voice and methods to advantage. Richard Golden presented entertainingly A Case of Divorce, by Clay M. Greene, which was fully reviewed when it was done in Brooklyn a few weeks ago. Joseph Hart's production of The Futurity Winner scored heavily, and the quips of the veteran entertainer, James Thornton, brought down the house. The Stunning Grenadiers are as stunning as ever, and the occupants of the front rows were especially stunned. Other acts were by Work and Ower, comedy acrobats; the Great Seebach, bag-puncher; Lola Cotton, mental telepathist; Irving Jones, singer and joker, and the vitagraph. The epidemic of speculators had subsided to a great extent last week, but some of the fraternity were on hand.

THEATRE WRECKED BY STUDENTS.

Several hundred students of the University of Michigan at Ann Arbor descended upon an unpretentious little moving picture house called the Star Nickel Theatre on the evening of March 16, and within a few minutes had wrecked the place completely. The cause of the outrage is said to have been the ejection of a drunken student the evening before. He told his fellow-students of his grievance and a riot that stirred up the whole town was the result. President Angell and Dean Hutchins, of the university, and Mayor Henderson appealed to the rioters to disperse, but in vain, and when the fire department was called out some of the rioters stole the hose before a stream could be turned on. The loss to David Rinsy, the owner of the theatre, is \$3,000, and he will hold the city responsible for the damage. Twenty-two students were arrested and lodged in jail. While Mayor Henderson was trying to telephone the Governor for the aid of the militia he was seized by several husky students and thrown out of the telephone booth.

THE TERRY'S TO PLAY.

Mr. and Mrs. Jack Terry (Mabel Lambert), who arrived in New York eight weeks ago after an absence of seven years in England and have been enjoying themselves sightseeing and visiting old friends, have made arrangements to open with Percy G. Williams at the Colonial Theatre on April 6, with the other Williams houses to follow. They were in the bill at the Fifth Avenue Sunday, March 15, and their new act was so well received that dates were offered immediately.

AN ARTISTIC DESIGN.



Above is a reproduction of the cover design for the souvenir programme to be distributed at the annual entertainment of the Vaudeville Comedy Club, which will take place on Easter Sunday evening, April 19. The drawing is by Jac Tucker, of Skippy's Finish fame. Mr. Tucker might have been a popular cartoonist if he had not taken to the stage, and he finds abundant relaxation in wielding the pencil and brush for his own amusement. The entertainment planned by the Comedy Club for Easter Sunday will be on a very large scale, all of the members who will be in New York or its vicinity on that date having promised to be present.

PASTOR'S.

The Four Everetts and Libbey and Trayer Are Prominent in Good Bill.

The Four Everetts, in an entertaining equilibrium and acrobatic specialty, were the headliners and scored a big hit. The special feature was the fine singing and comedy act of J. Aldrich Libbey and Katherine Trayer. They are popular with the faithful Pastorites and had a very hearty welcome that was well deserved. Cogan and Hancock introduced a great many funny falls in their roller skating act, and Charles Caruso put his ponies and dogs through their paces in smart fashion. The Hurleys have an odd gymnastic act, Miss Hurley being the "understander" and doing all of the heavy work. Their billing indicates that they have never heard of Selbini and Grovini. Marron and Marron have a fair Irish act in which the bagpipes play a prominent part. The American Newsboys Trio, Claude and Marion Cleveland, Bailey and Girard, Fox and Gray and the vitagraph were other numbers. New acts by Tippet and Kliment and Billy Court are reviewed in another column.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Apollo Quartette, William H. Chase and company, John and May Burke, May Ferrier and Will Marion, Billy Gaston and Ethel Green, Frank Whitman, Goforth and Doyle, Sam Stern, Bowen and Florence, Fields and Mason, Jimmy Rego, Arthur E. Birchman, and Osborn and Wallace.

KEITH AND PROCTOR'S FIFTH AVENUE.—Gertrude Hoffman, William Courtleigh and company, Surratt and Gould, Clarence Wilbur and company, Casting Dancers, Reiff Brothers, Friend and Downing, Hathaway's monkeys.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Emma Carus, Byrnes Brothers, That Quartette, Arthur Dunn and Marie Glasier, Hill and Sylvian, Searl and Violet Allen company, Emma Francis and Araba, Matthews and Ashley.

KEITH AND PROCTOR'S 125TH STREET.—Karno's London company, May Ward and her Dresden dolls, Trislie Frigiana, Albert Whelan, Eugene Jepson and company, Claude and Fannie Usher, Bowers, Walters and Crocker.

COLONIAL.—Cecilia Loftus, Richard Golden and company, Jack Norworth, Fagan and Byron, Mayne Remington and "picks," Lilla Selbini, Farrell-Taylor Trio, Big City Four, Vidas Troupe.

ALHAMBRA.—William Rock and Maude Fulton, The Futurity Winner, Bert Leslie and company, Shena and Warren, Rosie Lloyd, Elanora Troupe, Wynn and Lewis, the Brittons, Asa.

HANNERSTEIN'S VICTORIA.—Harry Von Tilzer, Edmore Sisters, The Operator, Homer B. Mason, Margarette Koeler and company, The Gainsboro Girl, Paradise Alley, Eddie Leonard and Boys, Minnie Kaufmann, Chinko.

The Burlesque Houses.

DEWEY.—The Strolling Players, presenting The Belle of Avenue A, with a cast including Tom Hannon, Louis M. Grant and other well-known entertainers, attracted splendid crowds last week. The piece was presented merrily and the songs and dances were given with plenty of energy. This week, Kialto Rounders.

GOTHAM.—The California Girls brought a breeze from the West that proved pleasing to large audiences. This week, Washington Society Girls.

LONDON.—The Lady Birds, including the Great Chick, Gertrude Fisk, the Bates Musical Trio, Halley and McKinnon and others, scored. This week, Yankee Doodle Girls.

MURRAY HILL.—The Gay Masqueraders made one of the big hits of the season and drew good business. This week, Gay Morning Glories.

MINER'S BOWERY.—The Oriental Cozy Corner Girls, headed by Belle Travers and Charles Johnson, proved a potent attraction. This week, Century Girls.

MINER'S EIGHTH AVENUE.—The Jolly Girls, with Edmund Hayes as the Wise Guy, furnished a very amusing performance. This week, Empire Burlesquers.

HURDITG AND SEAMON'S.—The Golden Crook Burlesquers, with John L. Sullivan and Jake Kilrain as special features, drew capacity crowds. This week, Trocadero Burlesquers.

MAUDE FULTON'S PREDICAMENT.

Mrs. J. W. Brandon, mother of Maude Fulton, who is appearing in vaudeville in a dancing act with William Rock, has appealed to the courts to restrain her daughter from appearing on the stage, on the ground that the violent exercise she goes through at every performance will end in her death within a year if she is not stopped. Miss Fulton was engaged upon for approximately several months ago, and the physician who attended her told her mother that unless she gave up dancing she would not live more than a year. Miss Fulton is enjoying great success, and does not seem inclined to listen to any argument against continuing her professional work.

CHARLES KENNA.



Photo by J. R. Allen.

Charles Kenna, "the Yankee Fakir," who has played steadily for the past two years, sailed for Europe on March 18 on the *Olympic* from Boston. Mr. Kenna has developed his original character sketch in the past year until to-day it stands out as one of the leading single comedy acts in vaudeville. While his trip to Europe is principally for sightseeing, he may accept some time on the other side, and probably will visit South Africa and Australia before returning to America. He has under consideration an offer to star in a comedy of the above title in this country next season, and has several offers from managers to feature him in productions. During the week of March 2, at Keith's Theatre in Cleveland, an extra performance was given to aid the families that suffered by the loss of their little ones in the school fire at Collinwood. Mr. Kenna, in addition to giving his performance on the stage for the good cause, paraded the principal street in his make-up, and his "ballyhoo," inspired by the occasion, rounded up the promenaders and sent a goodly sum to the box office.

A JOLLY "SCAMPER."

A large number of White Rats and visiting vaudeville artists, held a very pleasant "scamper" in the large dining room of the Hotel Brunswick, Detroit, on Friday evening, March 13. The meeting was held for the purpose of furthering the interests of the order and to convince the non-members of its many benefits. Big Chief Hodge presided much after the manner of George Fuller Golden, and said many things that were of great interest to all present. Harry Houdini made a speech on the protection of producers and fired many hot shots at imitators. Charles Robinson also said many bright things about the good work of the Rats, and J. C. Hart and George P. Murphy handed out a lot of "crossfires" that created laughter and applause. M. Marcena, B. Marcena, Joseph Nevare, Arthur Barlow, Edward Maney, Leon Rogers, Milford Berrick, Mr. Hyman, James Falco, Joe Willard, Thomas Tempest, O'Malley Jennings, Ed Brennan, Todd A. Brown and George Carson all told interesting stories. Big Chief Hodge announced that the Rats would soon start the publication of a weekly official organ. The meeting came to a close at 3 A. M., after a toast to the original Big Chief, George Fuller Golden, and to George W. Monroe.

LAUDER'S BIG OFFER.

In an article in a London paper recently Harry Lauder is quoted as saying that since his successful engagement in New York last fall he has had an offer of fifty-two consecutive weeks in America with a total salary of \$52,000 (\$250,000). This would be at the rate of \$5,000 per week and would be by all odds the largest salary ever paid for a single turn in vaudeville. Bookings in England, however, stand in the way of Mr. Lauder's acceptance of the offer. It is said that only a few months ago Lauder played a week's engagement for a salary of \$75, the date having been booked several years ago, when he was struggling for recognition, never dreaming that he would in time become the highest salaried performer on the variety stage. Lauder is very Scotch and as "canny" as can be, but he is also, very honest, and he is said to have worked as hard during this \$75 week as he did in New York, when he got \$2,250.

HIPPODRONE FOR CONEY ISLAND.

Another big amusement enterprise will be in full swing at Coney Island next summer. It will be called the Coney Island Hippodrome Circus and Circular Enclosed Midway, and will cover a plot on Surf Avenue, between Twentieth and Twenty-first streets. The plans call for a hippodrome 280 feet long and 180 feet wide, with seats for 4,000 spectators. The circus ring will be surrounded with a midway and promenade, twenty-five feet wide, and all under cover. The usual amusement devices will be in operation, and admission to the grounds will be free. The promoters expect that the great majority of those who enter the gates will patronize the circus. The scheme is being put through by the New York Hippodrome Company, a corporation, and the contracts, that are now being let, call for the completion of the enterprise before the end of May.

AL G. FIELD'S TOUR.

After a successful tour of the East, the Al. G. Field Greater Minstrels have gone into the Western territory. This popular organization will go as far West as Denver, where a week's stay will be made at the Taber Grand, returning to the Middle West via Kansas City. Notwithstanding the vicissitudes of the present theatrical season Mr. Field's entertainment has enjoyed satisfactory business; in fact, business has been nearly normal during the year. The company is booked until June, the season covering a period of at least forty weeks. Mr. Field anticipates good business until the summer months. He is taking an optimistic view of things theatrical, and looks forward to a bright season following the summer vacation.

CHORUS GIRLS HAVE A CHANCE.

A new sort of "amateur night" is being tried in several burlesque houses throughout the country. The talent for these occasions is drawn from the ranks of the chorus girls who have a fine opportunity to show whether they have ability that entitles them to rise in the profession. The experiment was tried at the Empire in Albany, a few evenings ago, when Leola Pearl won first prize; Anna Brucher second, and Zola Ray, who offered a contortion act, third.

USE OF NAME ENJOINED.

Edmund J. Churchill recently obtained an injunction from Judge Bliss, in the District Court in Denver, in favor of his client, Houghton, formerly of Mosher, Houghton and Mosher, restraining the Mosheres from using his name in advertisements or Orpheum programmes or in any manner. Houghton has been in Denver for the past year in search of health.

ANOTHER SUIT WON.

The claim of the Ruppelta, aerial artists, through their attorney, M. Strassman, against Klaw and Erlanger for the recovery of breach of contract of hiring, has been decided by Justice Lynn, of the New York Municipal Court, in favor of the Ruppelta for \$175. Klaw and Erlanger claimed upon the trial, through their representative, P. C. Casey, that the week for which the suit was brought was mutually postponed until the end of the term, and that the route for the balance of the contract, which was for twenty consecutive weeks, had all been laid out for the Ruppelta. The Ruppelta declined to continue the engagement unless they were paid the necessary railroad expenses, which were included in the judgment rendered against Klaw and Erlanger.

AIRSHIP FOR A CIRCUS.

A young student of the University of California named Nicholas Carter has invented an airship that can really do some flying, and a few days ago he gave a demonstration of its capabilities for Manager Rowe, of the Norris and Rowe Circus, at the Winter quarters near Santa Cruz, and the test was so satisfactory that Mr. Carter was immediately engaged at a salary of \$350 a week for forty days to travel with the circus and give daily exhibitions. This will be the big free outdoor attraction, and as it will be extensively advertised it is expected to draw great crowds that will naturally want to see what is in the tents as well as what is done in the air by "Nick" Carter.

YAMAMOTO DISAPPOINTED.

Yamamoto, the Japanese juggler, who has been quite prominent in vaudeville for several years, is disappointed at the failure of his efforts to become a citizen of the United States. The United States Circuit Court in Cincinnati passed upon his application with those of several others recently, and dismissed it. Yamamoto, who has been in this country for sixteen years, married a girl in Winchester, O. Ten years ago he filed a declaration of his desire to become a citizen, but delayed too long in securing his final papers. A new law passed in 1906 keeps him from becoming a citizen.

CHANGES IN CHATTANOOGA.

The Wells Amusement Company will take charge of the Chattanooga Opera House on May 1, and next season the theatre will be run as a vaudeville house. Beginning in August, the high-class dramatic attractions will be seen at the Shubert, popular priced plays at the Bijou and vaudeville at the Opera House. Jake Wells is principal owner of the Bijou, president of the leasing company of the Opera House, and half owner of the lease of the Shubert. He will have no direct interest in the productions at the Shubert next season, as he will lease his half interest to the manager, who is to run the house.

CLUB WILL ENFORCE RULES.

The Vaudeville Comedy Club is determined as a body to enforce the rules governing the members in regard to the keeping of contracts. A case that has come up recently is that of a certain well-known performer, booked with the Western States Vaudeville Association by Louis Pinchus. The evidence in hand at the club has warranted this man's suspension pending further investigation. This plan will be followed out in every case, as it is the intention of the organization to protect the manager as well as the club member. The regular "stag" socials will be resumed on Wednesday, March 25, and there will be a special women's night on April 22.

A GOOD RECORD.

Edwards Davis, who was the first to present the tragical drama in vaudeville, has established the fact that vaudeville is not averse to the most serious form of the varieties, in the celebration of his 1,000th performance in his two-scene tragedy, *The Unmasking*, this week, at the Orpheum, Brooklyn. After three solid seasons Mr. Davis in *The Unmasking* is still a headliner. Next week Mr. Davis begins his bookings in his new dramatic playlet, *All Rivers Meet at Sea*.

A SENSATIONAL TRICK.

A correspondent of *The Mirror* at present in England, reports having seen the first presentation of a startling trick at the Grand Theatre, Hanley, England, by the Marvelous Merrills, American bicyclists. An elevated incline about eighteen feet high is used, and the two Merrills mount a tandem bicycle. When the word is given, the machine is released, and they do a complete forward somersault on it, landing on a spring pad on the stage, and finishing by riding off into the wings.

DISCUSSION AT COMEDY CLUB.

At a meeting of the Vaudeville Comedy Club, held on March 15, an important matter was discussed, namely, the tendency of some reviewers to reprint the wise, witty or witty remarks used in various acts. It was the general opinion of a majority of the members present that this acts as an injury rather than a benefit to the performers, as amateurs and others are thus enabled to steal material, so Secretary Gene Hughes was asked to send a request to all editors to discontinue the publishing of extracts from monologues, sketches, etc.

SPRINGFIELD OLYMPIC BURNED.

The Olympic Theatre in Springfield, Ill., was burned to the ground on the evening of March 18. There was a good deal of excitement at the fire, but no lives were lost, as the fire occurred when the house was empty. Twelve chorus girls who occupied rooms in the building were rescued with great difficulty and were unable to save their effects. The loss is estimated at \$43,000. The house was owned and managed by C. J. McCann.

VAUDEVILLE JOTTINGS.

Pain's fireworks, after twenty-nine years at Manhattan Beach, will be seen next summer at Brighton Beach, as the ground formerly used for the spectacles has been cut up into building lots.

A new low priced vaudeville and motion picture theatre has been opened at West 42d St., under the management of Goldstein Brothers. Barton and Ashley are presenting Adam, the Second, in England, with great success. They secured the rights to the sketch from Matthews and Harris as their last visit here, and have finally put Canal Boat *Sal* on the shelf.

J. C. Nugent was honored by the editor of the *"Evening Herald,"* published at Canal Dover, O., a few days ago, by having more than a half page devoted to pictures of himself, his wife, his children and his home.

The Six American Danes, who are fast gaining a reputation as a "closing act," from the fact that they are closing the bill almost every week this season most satisfactorily, have been offered an extended European engagement by Martelli, beginning in June.

A headwaiter in a New York hotel who was discharged because he had kept Oscar Hammerstein waiting forty-five minutes for an order, sued the hotel keeper and recovered a verdict of \$100 damages, his salary for one month.

Kelly and Reno opened in London recently and have secured some good bookings. Margaret Arnold, the young English comedienne, has signed contracts to play a number of summer parks. She has a monologue called in a Motor Car and several songs.

Robert M. Edwards is singing his own song, "Chilly from Old Back Bay," with great success on the Eastern circuits.

Harry Hart, of Cincinnati, is said to be interested in a scheme for the building of a new vaudeville theatre in that city. The property has been secured, and it is proposed to erect a theatre and office building costing \$250,000.

Garvin Gilman recently opened on the Interstate Circuit, has been booked for the entire tour, including Little Rock, Fort Worth and other towns. His

VAUDEVILLE.

VAUDEVILLE.

"The sort of Entertainment that Advances Vaudeville."

PRESENTING
GEORGE
ARLISS
FARCE

March 29-ORPHEUM,
San Francisco, Cal.



"IT'S
UP
TO
YOU,
WILLIAM"

April 5-ORPHEUM,
San Francisco, Cal.

PRACTICAL Knowledge and SQUARE Dealing Spell SUCCESS!
We Book More Theatres, Parks, Fairs, Expositions, Halls, Circuses, Horse Shows Than Any Ten Independent Vaudeville Agencies. Treat All Artists. We Control 500 Feature Acts. Our Efficient Booking Service INSURES THE SUCCESS OF YOUR ENTERPRISE. ASK ANYONE WE REPRESENT!
W. S. Cleveland's Prudential Vaudeville Exchange
Suites 222-226 Knickerbocker Theatre Building. 1402 Broadway, New York

JACK MASON Presents ELLA SNYDER and CO.

In His Latest Novelty
COMMENCEMENT DAYS

This week Proctor's Theatre, Newark. Try, next week.

WILL M.

BLANCHE

CRESSY AND DAYNE

OPEN WESTERN VAUDEVILLE TOUR MARCH 23, AT MAJESTIC THEATRE, CHICAGO

Don't forget the Vaud. Comedy Club Benefit, N. Y. Theatre, April 19.

"THE MAN'S THE THING"

BY
CECIL DE MILLE

Carlyle Moore.

Playing Keith-Proctor Circuits

W. C. FIELDS

Eccentric Juggler

UNA CLAYTON and COMPANY

UTICA, THIS WEEK

Don't forget the Vaud. Comedy Club Benefit, N. Y. Theatre, April 19. Direction, M. S. BENTHAM

JOE, BUSTER, and
MYRA, JINGLES LOUISE

KEATON

The Big Steam Rollers have just completed a tour of the Great Orpheum Circuit and all the principal Vaudeville Theatres of America and will be
AT LIBERTY COMMENCING MARCH 30.
Address the Man with the Table-JOE KEATON. This week, care Will Roster Music Pub. Co., 128 Lake St., Chicago.

The Ventriloquist with a production.

ED. F. REYNARD

Time all filled. Keith and Proctor Circuit.

WILLIAM DEHLMAN AND CO.

Presenting Jean Barrymore's Military Playlet,

"THE LIEUTENANT AND THE GIRL"

IN VAUDEVILLE.

Address Mirros.

MR. and MRS. GENE HUGHES

In "Suppressing the Press"

BOOKED SOLID.

Touring America!

HOWARD THURSTON

AND

KELLAR and THURSTON

PRESENTING THE
Biggest Magical Performance on Earth

MAJOR LEAGUE PLAYERS

GEORGE FELIX AND LYDIA BARRY

Batting over five hundred every day—
Ask "The Boy Next Door."

IDALENE COTTON—and—NICK LONG

IN VAUDEVILLE—Presenting their latest artistic success,

"MY WIFE'S DIAMONDS"

By Edgar Allan Woolf.

ARTHUR CRANE

IN VAUDEVILLE

Address MIRROS.

LASKY'S (JESSE L.) PIANOPHRENDS—Grand, Indianapolis, Ind., 23-28, Columbia, Cnt., 30-April 4.

Lasky's Comedians—Orph., Kansas City, Mo., 23-28, Orph., New Orleans, 30-April 4.

Lasky's Military Octette—Orph., Portland, Me., 23-28, Orph., Harrisburg, Pa., 30-April 4.

Lasky's Quintette—Colonial, Lawrence, Mass., 23-28, Lasky's Robinson Crusoe's Island, Maryland, Balto., 23-28, Orph., Norfolk, Va., 30-April 4.

Lasky's Strolling Grenadiers—Trent, Trenton, N. J., 23-28, Chase, Wash., 30-April 4.

Lea and Leary—Olympic, Chicago, 23-28.

Le Claire and West—Princess, Cleveland, O., 23-28, Le Gray, Dillie—Bijou, Racine, Wis., indefinite.

Le Hirt, Mons.—Princess, Youngstown, O., 23-28, Le, Fitzhugh and Onda—Orph., Bucyrus, O., 23-28, Orph., Ashland, O., 30-April 4.

Leech, Al.—Shea's, Buffalo, 23-28.

Leich, Lisle—Family, Butte, Mont., 23-28.

Leighton, Three—Orph., Kansas City, 23-28, Orph., New Orleans, La., 30-April 4.

Le Whit and Ashmore—Maj., Birmingham, Ala., 23-28.

Les Amis—Maj., Chgo., 23-28.

Leffingwell, Wm. B.—Columbia, Cnt., 23-28.

Leona, Lily—Beauet's, Montreal, 23-28.

Leonard, C. F.—Star, Manassas, W. Va., 23-28, Star, Morgantown, W. Va., 23-28, Orph., Marietta, O., 30-April 1, Orph., Cambridge, N. Y., 23-28, Leonard, Eddie, and Boys—Hammerstein's, N. Y., 23-28.

Leonard, Gus—Star, Seattle, Wash., 16-28.

Leonards and Anderson—Olympic, Chgo., 23-28.

Leonora, La Belle—Keith's, P. Y. 23-28, Polk's, Scranton, Pa., 30-April 4.

Leslie and Williams—Family, Fostoria, O., 23-28, R. Way, Middletown, O., 30-April 4.

Lester, Harry—Empire, Pittsfd., Mass., 23-28.

Lesters, Four—Haymarket, Chgo., 23-28.

Leville and Sinclair—Colonial, Lawrence, Mass., 23-28, Keith's, Boston, Mass., 30-April 4.

Levine, Ed.—Columbia, Cnt., 23-28.

Levy, Bert—Mary Anderson, Louisville, Ky., 23-28, Orph., New Orleans, La., 30-April 4.

Lewis, Dave—Bennett's, Montreal, 23-28.

Lind—Shea's, Buffalo, 23-28.

Lipman and Lewis—Grand, Nashville, Tenn., 23-28, Llewellyn and Walters—Star, Muncie, Ind., 23-28, Orph., Lima, O., 30-April 4.

Lloyd, Alice—Orph., Bklyn., 23-28.

Lloyd, Rose—Alhambra, N. Y., 23-28.

Lockwood, Gladys—K. and L., 123d St., N. Y., 23-28, Loftus, Cecelia—Colonial, N. Y., 23-28.

Lois—Star, Jeanette, Pa., 23-28.

London Fire Brigade—Orph., Bklyn., 23-28.

Long, Nick, and Madeline Cotton—Grand, Pittsburgh, 23-28, Keith's, Phila., 30-April 4.

Long, Pat—Keith's, Boston, 23-28.

Lonic, Amy—American, St. Louis, 23-28.

Loreleta, Two—American, St. Louis, 23-28.

Lubins, Five—Marion, O., 23-28.

Lucena, Jimmy—Shubert, Utica, N. Y., 23-28, Hathaway's, New Bedford, Mass., 30-April 4.

Luciers, Four—Family, York, Pa., 23-28.

Lucy and Lucier—Polk's, Scranton, Pa., 23-28, Chase's, Wash., 30-April 4.

Macanley, Ed.—Colonial, Lawrence, Mass., 23-28.

MacFadden, Mr. and Mrs.—Grand, Indianapolis, Ind., 23-28.

Mack, Chas. H.—American, St. Louis, 23-28.

Mack, William—New Orleans, La., 23-28, Haymarket, Chgo., 30-April 4.

Macy, Carlton, and Maud Edna Hall—Temple, Detroit, Mich., 23-28.

Madden and Fitzpatrick—Orph., Boston, 23-28.

Mahr, Amos—Maj., Des Moines, Ia., 23-28, Orph., St. Paul, Minn., 30-April 4.

Maisanos—Alhambra, Brussels, Belgium, 9-April 4, Alhambra, Paris, Fr., 6-May 2.

Majors, Five—Chase's, Wash., 23-28, Maryland, Balto., 30-April 4.

Malvene, Rose, and Norma Thomas—Keeney's, Bklyn., N. Y., 23-28.

Manning and Miller—Orph. and Arch, Phila., 23-28.

Mantel's Marionettes—Pastage's, Tacoma, Wash., 23-28.

Mardo Trio—Keeney's, Bklyn., N. Y., 23-28.

Martena, Navarro and Marceus—Shea's, Buffalo, 23-28.

Marguerite, Mlle.—Shea's, Toronto, Can., 23-28.

Marion and Helen—Keeney's, Bklyn., N. Y., 23-28.

Marion and Welser—Howard, Boston, 23-28.

Marron and Marron—Family, Pittsburgh, 23-28.

Martin, Bradley—Polk's, Bridgeport, Conn., 23-28.

Martin Bros.—Keith's, Boston, 23-28.

Martin, Ertle and Sylvester—Proctor's, Albany, N. Y., 23-28.

Martello and Woolfe—Grand, Fargo, N. D., 23-28.

Mason and Doran—Shea's, Fall River, Mass., 16-28.

Mason, Homer, and Margaret Keeler—Hammerstein's, N. Y., 23-28, Polk's, Bridgeport, Conn., 30-April 4.

Mathieu, Juggling—Orph., Lima, O., 23-28, New Sun, Springfield, O., 30-April 4.

Matthews and Ashley—K. and P. 58th St., N. Y., 23-28.

Mavolo—O. H., Stamford, Conn., 23-28.

May, Ethel—Maj., Erie, Pa., 23-28.

Mayhew, Stella, and Billie Taylor—Orph., Denver, Colo., 23-28.

McCaun, Geraldine—Keith's, Boston, 23-28, Hathaway's, Lowell, Mass., 30-April 4.

McCarthy, Miles—Columbia, Cnt., 23-28.

McClanahan—Howard, Boston, 23-28.

McGrath and Paige—Keith's, Phila., 23-28.

McKee and Shannon—Gotham, Bklyn., N. Y., 23-28.

McKinley, Mahel—Keeney's, Bklyn., 23-28.

McMahon and Chapelle—K. and P. Jersey City, N. J., 23-28, Proctor's, Newark, N. J., 30-April 4.

McMahon's Minstrel Maids—Haymarket, Chgo., 16-21.

McMahon's Pullman Porter Maids—K. and P. Jersey City, N. J., 23-28, Proctor's, Newark, N. J., 30-April 4.

McNaughtons, The—Orph., Bklyn., 23-28.

Meany, Lottie—Star, Seattle, Wash., 23-28.

Meers, Three—Columbia, Cnt., 23-28.

McNeill and Higgins—Keith's, Prov., 23-28.

Meerth Sisters—Orph., Boston, 23-28.

Merriman Sisters—Grand, Grand Rapids, Mich., 23-28.

Merritt, Hal—Orph., Bklyn., N. Y., 23-28.

Miles, Ida—Olympic, Chgo., 23-28.

Milgorey and Carley—K. and P. 125th St., N. Y., 23-28.

Milard Trio—Central, Stettin, Ger., 16-31, Krystal Palace, Leipzig, Ger., April 1-15.

Miley, Kathryn—Keith's, Fall River, Mass., 23-28.

Military Octette—Shea's, Fall River, Mass., 23-28.

Miller—Wilson, Mason City, Ia., 23-28.

Miller and Egan—Lyceum, Oswego, N. Y., 23-28.

Millman Trio—Central, Stettin, Ger., 16-31, Krystal Palace, Leipzig, Ger., April 1-15, Folies Marigny, Paris, Fr., 23-June 13.

Mimie Four—Main St., Plover, Ill., 23-28, Lyric, Terre Haute, Ind., 30-April 4.

Mincer, Craig, and Florence Coleman—Temple, Ft. Wayne, Ind., 23-28.

Minerva—Savoy, Hamilton, Ont., 16-28.

Mirza Golden Troupe—Hippodrome, N. Y.—indefinite.

Mitchell, G. Herbert—Mary Anderson, Louisville, Ky., 23-28.

Montgomery and Moore—Novelty, Bklyn., N. Y., 23-28.

Moore, Carley, and Ethelyn Palmer—Shea's, Buffalo, 23-28, Shea's, Toronto, Can., 30-April 4.

Moore, Tom—K. and P. Jersey City, N. J., 23-28.

Mora, Silent—Grand, Batavia, N. Y., 23-28.

Moran and Wilson—Maj., Chgo., 23-28.

Morton, James J.—Shea's, Buffalo, 23-28.

Mosher Bros., Three—Orph., Boston, 23-28.

Moulton, Harry—Bijou, Watertown, N. Y., 23-28.

Mozzetta, The—Hathaway's, Malden, Mass., 23-28.

Mullen and Correll—Maj., Chgo., 30-April 4.

Murphy, Mr. and Mrs. Mark—Lyric, Dayton, O., 16-21, Keith's, Cleveland, 23-28, Grand, Pittsburgh, 30-April 4.

Murphy and Frances—Gotham, Bklyn., 16-21, Empire, Paterson, N. J., 23-28.

Murphy and Nichols—Keith's, Columbia, O., 23-28.

Murphy and Whitman—Crystal, St. Joe, Mo., 23-28.

Murray, Elizabeth M.—Orph., Minneapolis, Minn., 23-28, Orph., Omaha, Neb., 30-April 4.

Murray Sisters—Polk's, Springfield, Mass., 23-28, Cook's, Rochester, N. Y., 30-April 4.

Myalik—Orph. and Arch, Phila., 23-28.

Nash, Tom—Chase's, Wash., 23-28, Empire, Paterson, N. J., 30-April 4.

Nash and Nesson—Keith's, Phila., 23-28.

Night with the Ports, A—Bennett's, Montreal, 23-28.

Bennett's, Ottawa, Ont., 30-April 4.

Norworth, Jack—Colonial, N. Y., 23-28.

Nossen, Sir—Shubert's, Utica, N. Y., 23-28, Proctor's, Newark, N. J., 30-April 4.

Noss, Ferd.—Keith's, Utica, N. Y., 23-28, Proctor's, Newark, N. J., 30-April 4.

Novello, The—Columbia, Rochester, N. Y., 23-28.

Nowlin, Dave, and Laura Roth—Bijou, Decatur, Ill., 23-28.

O'Day, Ida—Orph., Prince, 23-April 4.

O'Neill Trio—Star, Seattle, 23-28, Grand, Tacoma, Wash., 30-April 4.

O'Neill, Nance, and McKee Rankin—Keith's, Phila., 23-28, Temple, Detroit, Mich., 30-April 4.

Orth and Fern—Orph., Omaha, Neb., 23-28, Orph., Sioux City, Ia., 23-April 4.

Osburne and Wallace—Parker's, N. Y., 23-28.

Oskin, Frank—Midway, Charleston, W. Va., 23-28.

Our Boys in Blue—Polk's, Hartford, Conn., 23-28.

Pantzer Trio—Haymarket, Chgo., 23-28.

Pauline—Polk's, Bridgeport, Conn., 23-28, Polk's, Watertown, Conn., 30-April 4.

Peacemaker—London Pavilion and Cambridge, London, Eng., 23-28, London Pavilion, London, Eng., 30-April 11, Hippodrome, Sheffield, Eng., 13-18.

Percy and Fidler—Orph. and Arch, Phila., 23-28.

Perrin and Crocker—Orph., 23-28.

Petching Brothers—Orph., Denver, Colo., 30-April 4.

Phantastic Phantoms—Olympic, Chgo., 23-28.

Piccolini Midgets, Four—Young's, Atlantic, N. J., 23-28, Empire, Pittsfd., Mass., 30-April 4.

Pink, Anna—Orph., Los Angeles, Cal., 23-28, Novelty, Vallejo, Cal., 30-April 4.

Pollard, W. D.—Lyric, Mobile, Ala., 23-28.

Polly Pickles' Pets—Orph., Los Angeles, Cal., 23-April 4.

Price, Happy Hal—Hippodrome, Pittsburgh, 23-28.

Quigley and Mack—Howard, Boston, 23-28.

Quigley Brothers—Auditorium, Lynn, Mass., 23-28.

Rado and Bertram—Grand, Pittsburgh, 23-28.

Rainbow Sisters—New Sun, Springfield, O., 23-28.

Rain Bros.—The Star, Reading, Pa., 23-28, Orph., Allentown, Pa., 30-April 4.

Ramsay Sisters—Unique, Sheboygan, Wis., 23-28.

Rastus and Banks—Empire, Chicago, Eng., 23-28.

Recher, Batham, Eng., 30-April 4, Empire, Hoboken, Eng., 6-11, Grand, Hanley, Eng., 13-18.

Ray, Fred—Keith's, Prov., 23-28, Keith's, Boston, 30-April 4.

Raymond, Baby—Hathaway's, Brockton, Mass., 23-28.

Raymond, Al.—Lyceum, Wilkes-Barre, Pa., 23-28.

Redford and Winchester—Colonial, Lawrence, Mass., 23-28, Polk's, Hartford, Conn., 30-April 4.

Reed, John P.—Maj., Dallas, Tex., 23-28, Maj., Houston, Tex., 30-April 4.

Reed and Karl—Gaiety, Oklahoma, Okla., 23-28.

Reif Brothers—K. and P. 5th Ave., N. Y., 23-28.

Rego, Jimmie—Pastors', N. Y., 23-28.

Remington, Mamie—Colonial, N. Y., 23-28, Orph., Bklyn., 30-April 4.

Rena, Dora—Colonial, Lawrence, Mass., 23-28.

Rennet Family—G. O. H., Nashville, Tenn., 23-28.

Lyric, Mobile, Ala., 30-April 4.

Rena, Bessie—Empire, London, Eng., 23-April 2.

Reatrow and James—Mary Anderson, Louisville, Ky., 23-28.

Reitick and Foster—King's, Edinburgh, Eng., 23-28.

Reynard, Ed. F.—Orph., Harrisburg, Pa., 23-28, Colonial, N. Y., 30-April 4.

Rhio Quartette—Bennett's, Hamilton, Can., 23-28.

Rhodes, Four—Temple, Detroit, Mich., 23-28, Cook's, Rochester, N. Y., 30-April 4.

Rice, Fanny—Chase's, Washington, D. C., 23-28.

Keith's, Phila., Pa., 30-April 4.

Rice, John C. and Sullie Cohen—Orph., Omaha, Neb., 30-April 4.

Rice and Frost—Grand, Pittsburgh, 23-28, Lyric, Dayton, O., 30-April 4.

Rich Duo—Lyric, St. McAllister, I. T., 23-28.

Richards, Chris—Keith's, Phila., 23-28, Polk's, Scranton, Pa., 30-April 4.

Richards and Grover—Maj., Houston, Tex., 23-28.

Ritter, Max, and Grace Foster—King's, Edinburgh, Eng., 23-28, Hippo, Belfast, Ire., 30-April 4, Pavilion, Newcastle, Eng., 6-11, Hippodrome, Brighton, Eng., 13-18.

Roastino and Stevens—American, St. Louis, 23-28, Grand, Pittsburgh, 30-April 4.

Roberts, Four—Bijou, Saginaw, Mich., 23-28, Bijou, Bay City, Mich., 30-April 4.

Roberts, The—Austin and Stoney's, Boston, 23-28.

Robyns, Mr. and Mrs.—Garrick, Wilmington, Del., 23-28.

Rock Wm., and Maude Fulton—Alhambra, N. Y., 23-28.

Rockway and Conway—Orph., Memphis, Tenn., 23-28.

Rogers, Leon—Shea's, Buffalo, 23-28.

Rogers, Mr. and Mrs. Robert—Orph., Rockford, Ill., 23-28.

Roddy's In Old Seville—Schubert, Utica, N. Y., 23-28.

Proctor's, Newark, N. J., 30-April 4.

Roddy's Paradise Alley—Hammerstein's, N. Y., 23-28.

Trent, Trenton, N. J., 30-April 4.

Roddy's Ye Colonial Setpiece—Shea's, Fall River, Mass., 23-28, Colonial, N. Y., 30-April 4.

Romany Opera—Chase's, Wash., 23-28.

Romans, The—Grand, Pittsburgh, 23-28.

Rome, Mayo and Julie—Maj., Dallas, Tex., 23-28.

Ross, Houston, Tex., 30-April 4.

Ross, Countess, and Maud, Paulo—Keith's, Boston, 23-28.

Rosen, Carlos—Hippodrome, Cleveland, 23-28.

Royce, Ray L.—Haymarket, Chgo., 23-28.

Russell and Little—Hearst, Atlanta, Ga.—indefinite.

RYAN, THOMAS J. AND MARY RICHFIELD—Keith's, Boston, 23-28, Keith's, Prov., 30-April 4.

Ryan and Douglas—Family, Geneva, N. Y., 23-28.

St. Elmo—Lee Family, Elmira, N. Y., 23-28.

Salerno—Orph., Memphis, Tenn., 23-28.

Salerno, June—Bennett's, Montreal, 23-28, Orph., Allentown, Pa., 30-April 4.

Sandwich, The—Grand, Pittsburgh, 23-28.

Santaro and Marlow—O. H., Athens, O., 23-28.

Santaki Hindu—Family, Pittsburgh, 23-28.

Sato, O. K.—Variety, Prag, Austria, 16-28.

Savonas, Elliot—Empire, New Cross, London, Eng., 23-28, Empire, Stratford, Eng., 30-April 4.

Shepherd's Bush, London, Eng., 6-11, Albert Hall, Southampton, Eng., 13-18.

Sixteen and Somers—Columbia, Ga., 23-28.

Schaden, Four—Morton, Ill., 23-28, Maj., Madison, Wis., 30-April 4.

Scheck Bros.—Temple, Detroit, Mich., 23-28.

Schubert, Florence—Empire, Leeds, Eng., 23-28.

Empire, Manchester, Eng., 30-April 4, Empire, Holway, London, Eng., 6-11, Empire, New Cross, London, Eng., 23-28.

Scott, Carrie M.—Sips's, Kokomo, Ind., 23-28.

Scott, Great—Novelty, Bklyn., N. Y., 23-28.

Scott and Wilson—Keith's, Columbia, O., 23-28.

Schmidt, Lella—Colonial, N. Y., 23-28.

Seligman, Minnie, and William Bramwell—Keith's, Prov., 23-28.

Semon, Charles F.—American, St. Louis, 23-28.

Seimour, O. G.—O. H. H., Grand Rapids, Mich., 23-28.

Shaw, Lillian—Orph., Boston, 23-28.

Shawn and Warren—Alhambra, N. Y., 23-28.

Short and Edwards—Grand, Madison, Wis., 23-28.

Shroder, Charles and Alice—Haymarket, Chgo., 23-28.

Sinima, Willie—Hoboken, 23-28, Hammerstein's, N. Y., 30-April 4.

Simpson, Clara—Crystal, Milwaukee, Wis., 23-28.

Sisters Macarte—Orph., San Francisco, 30-April 11.

Six American Dancers—Keith's, Columbia, O., 23-28.

Lyric, Dayton, O., 30-April 4.

Sleeds, The—Cook's, Rochester, N. Y., 23-28.

Smith and Campbell—Olympic, Chgo., 23-28.

Smith, Peter J.—Stan's, Knoxville, Tenn., 16-28.

Smith, Arnel—Shea's, Ottawa, Ont., 23-28.

SNYDER, GEO. R. AND MARY BUCKLEY—Orph., San Francisco, 23-28.

Somers, Fern, and Tillie Stokes—Star, Toronto, Ont., 23-28, Shea's, Buffalo, N. Y., 30-April 4.

Spinel Brothers and Mack—Polk's, Worcester, Mass., 23-28.

Staley's Transformation—Bennett's, Montreal, 23-28.

Steger, Julius—Orph., Minneapolis, Minn., 23-28.

Orph., St. Paul, Minn., 30-April 4.

Stern, Sam—Orph., Bklyn., N. Y., 23-28.

Sterlin, Jessie Blair—Scenic Temple, Prov., 23-28.

Stinson and Merton—Bennett's, Ottawa, Ont., 23-28.

Stone, Beth—Maj., Little Rock, Ark., 23-28.

Stuart and Keedy—Columbia, Cnt., 23-28.

Sulvers, Emil—Novelty, Bklyn., N. Y., 23-28.

Sullivan, W. J.—Bijou, Great Falls, Mont., 16-28.

Sunny South, The—Empire, Birmingham, Eng., 23-28.

Colliseum, London, Eng., 30-April 4, Empire, Hackney, Eng., 6-11, Empire, Cardiff, Eng., 13-18, Empire, London, Eng., 23-28.

Sutcliffe Troupe—Empire, Leeds, Eng., 23-28, Empire, Bradford, Eng., 30-April 4, Palace, Leicester, Eng., 6-11, Empire, Sheffield, Eng., 13-18.

Swet, Chas.—Star, Springfield, Mass., 23-28.

Swor Brothers—Cook's, Rochester, N. Y., 23-28.

Shea's, Buffalo, 30-April 4.

Symonds, Jack—Wigwam, San Francisco, 23-28, Empire, San Francisco, 30-April 4.

Takotita, The—Empire, Lexington, Ky., 23-28.

Tanaka's The—Maj., Chgo., 23-28.

Tanguay, Eva—Keith's, Phila., 23-28.

Tanner, Julius—Keith's, Portland, Me., 23-28.

Tate, Harry—Keeney's, Bklyn., N. Y., 23-28.

Tenue, Trio—Orph., Bklyn., N. Y., 23-28.

Terley—Polk's, Bridgeport, Conn., 23-28.

That Quartette—K. and P. 58th St., N. Y., 23-28.

Grand, Syracuse, N. Y., 30-April 4.

The Operator—Hammerstein's, N. Y., 23-28.

"The" Quartette—Shea's, Buffalo, 23-28, Shea's, Toronto, Can., 30-April 4.

Thelma, Baby—Arcade, Lockport, N. Y., 23-28.

Thompson, Wm. H.—Shea's, Toronto, Can., 23-28.

Thorne, Mr. and Mrs. Harry—Family, Glenville, N. Y., 23-28, Richmond, Va. Adams, Mass., 30-April 4.

Thornton, George—Colonial, N. Y., 23-28.

Thornton, James—Grand, Pittsburgh, 23-28.

Thurp, Clara—Washington, Spokane, Wash., 23-28.

Colliseum, Seattle, Wash., 30-April 4.

Thurber, Leona—Empire, Paterson, N. J., 23-28, Hammerstein's, N. Y., 30-April 4.

Tom Jack Trio—Maj., Chgo., 23-28, Haymarket, Chgo., 30-April 4.

Torral—Chase's, Wash., 23-28, Maryland, Balto., 30-April 4.

Travers, Roland—Olympic, Chgo., 23-28.

Treaders Quartette—Dickland, Jacksonville, Fla., 16-28.

Trolley Car Trio—Grand, B-Bingham, Wash., 23-28.

Trombados, Three—Maj., Chgo., 23-28.

Tully, Mary—Gotham, Bklyn., N. Y., 23-28.

Trice, Lillian—Hathaway's, Lowell, Mass., 23-28.

Tyren and Brown—Grand, Pittsburgh, 23-28.

Usher, Claude and Fanny—K. and P. 125th St., N. Y., 23-28.

Vail, Olive—Maj., Chgo., 23-28.

Valdome, The—O. H. H., Ridgeway, Pa., 23-28, Savoy, Ridgeway, Pa., 30-April 4.

Valdore, Bessie, Trompe, Maryland, Balto., 23-28.

Chase's, Wash., 30-April 4.

Van, Billy—Orph., Reading, Pa., 23-28, Orph., Easton, Pa., 30-April 4.

Van, Chas. and Fannie—Midway, Schenectady, N. Y., 23-28, Polk's, Watertown, Conn., 30-April 4.

Vance, Charlie—Hippodrome, Cleveland, 23-28.

Van Goffe and Cotterly—Lyric, Pine Bluff, Ark., 23-28.

Star, Monroe, La., 30-April 4.

Van Strudford, Grace—Grand, Pittsburgh, 23-28.

Vardiche, The—Wonderland, Clifton Forge, Va., 23-28.

Vardo, Carl—Marion, O., 23-28.

Verna, Bella—Family, Pittsburgh, 23-28.

Vesta, Netta—Grand, Pittsburgh, 23-28.

Victoria, Verna—Columbia, Cnt., 23-28, American, St. Louis, 30-April 4.

VAUDEVILLE

VAUDEVILLE

ALICE LLOYD

"The Personification of Daintiness"

NEW YORK SEASON

Direction P. G. WILLIAMS.

Management TOM MCNAUGHTON.

JACK IN THE BOX

CANDY RED

BAILEY and AUSTIN

Principal Comedians, TOP O' TH' WORLD CO.

Adelphi Theatre, Philadelphia.

H. A. Murphy AND Blanche Nichols

"The act I think I like better than anything else in vaudeville."

—ALAN DALE in *The American*, Oct. 6.

Seville Mandeville

"The World's Greatest Child Comedienne and Tragedienne"

A big success in Western Stock and Vaudeville Now in the East. Address DRAMATIC MIRROR

Nan Engleton

Busy in Vaudeville

Vodler, Mr. and Mrs. Fred—Cook's, Rochester, N. Y., 23-28.

Vover, Frank—Grand, Nashville, Tenn., 23-28.

Von Tilzer, Harry—Hammerstein's, N. Y., 23-28.

Vynne, The Hathaway's, Brockton, Mass., 23-28.

Wagner, Edwin C.—Hippodrome, Pittsburgh—indefinite.

Walker, Nella—Orph., New Orleans, La., 23-28.

Wallace, Frankie—Marion, O., 23-28.

Walton, Fred—Orph., Oakland, Cal., 16-28, Orph., Salt Lake City, U., 20-April 4.

Waltinger, Bertha—Keith's, Prov., 23-28.

Ward, May, and Her Dresden Dolls—K. and P. 125th St., N. Y., 23-28.

Ward and Clarke—Colonial, Lawrence, Mass., 23-28.

Ward and Kenny—Orph. and Arch, Phila., 23-28.

Warren and Blanchard—Columbia, Cnt., 23-28.

Waterbury Brothers—Polk's, Scranton, Pa., 23-28.

Waterbury Brothers and Tenny—Polk's, Scranton, Pa., 23-28, Lyric, Dayton, O., 30-April 4.

Watson, Fred, and Morrice Sisters—Orph., Los Angeles, Cal., 23-April 4.

Watson's Farmyard—Keith's, Phila., 23-28.

Watts, Fred—Orph., Bklyn., N. Y., 23-28.

Weich, Joe—Orph., Boston, 23-28.

Weich, Mauley and Montrose—Orph., Bklyn., N. Y., 23-28.

Weich and Earl—Family, Pittsburgh, 23-28.

Wells, Lee—Olympic, Chgo., 23-28.

Wells, Wm. J.—Family, Remmure, N. D., 23-28.

Wenden and Taylor—Trent, Trenton, N. J., 23-28.

Weston, Willie—Polk's, Springfield, Mass., 23-28.

Whelan, Charles—K. and P. 5th Ave., N. Y., 23-28.

Whelan and Whaley—Star, Monaca, Pa., 23-28.

Star, Charleed, 23-28.

Whelan, Albert—K. and P. 125th St., 23-28.

Whitens, The—Lyric, Macca, Ga., 23-28.

Whitlock, Jane—Novelty, Bklyn., N. Y., 23-28.

White, Clayton, and Marie Stuart—Orph., Frisco, 15-28, Orph., Oakland, Cal., 20-April 4.

White Denison and White—Polk's, Scranton, Pa., 23-28.

Whiting, Geo., and Melotte Trivia—Maryland, Balto., 23-28.

Whitlow, Arthur—Temple, Detroit, Mich., 23-28.

Whitman, Frank—Pastor's, N. Y., 23-28, Novelty, 30-April 4.

Whitsonides, Ethel—Empire, Sunderland, Eng., 23-28.

Empire, Glasgow, Scotland, 30-April 4, Empire, Bradford, Scot., 6-11, Collin's, London, Eng., 13-18.

Empire, Cardiff, Wales, 20-25.

Whitson, Mrs. Mary—Empire, London, Eng., 9-28.

Hippodrome, Sheffield, Eng., 30-April 4, Pavilion, New Castle-on-Tyne, Eng., 6-11, Hippo, Leeds, Eng., 13-18, Empire, York, Eng., 20-28.

Whitson, Charles, K. and P. 5th Ave., N. Y., 23-28.

Whitson and Little—Bijou, Duluth, Minn., 23-28.

Williams' Duo—Casino, Shreveport, La., 23-28.

Williams and Healy—Lyceum, Meadville, Pa., 23-28.

Avenue, Duquesne, Ill., 30-April 4.

Wills, Nat. M.—Haymarket, Chgo., 23-28.

Wills and Hansen—Polk's, Springfield, Mass., 23-28.

Wilson Brothers—Empire, Hoboken, N. J., 23-28.

Wilson and Doyle—Variety, Terre Haute, Ind., 23-28.

Grand, Nash., Tenn., 30-April 4.

Wilson Bros.—Hammerstein's, N. Y., 23-28.

Windom, Constance—Keith's, Prov., 23-28, Keith's, Boston, 30-April 4.

Winton, J. W.—O. H. H., Darlington, Eng., 23-28, Empire, York, Eng., 30-April 4, Empire, Middlesex, Eng., 6-11, Empire, Cardiff, Eng., 13-18.

Wise, Jack—Lyric, Grand Rapids, Mich., 23-28.

Wood, Lawson—Polk's, Hartford, Conn., 23-28.

Woodford and Marlowe—Orph., Mansfield, O., 23-28.

Wood and Over—Trent, Trenton, N. J., 23-28.

Workman's Monkeys—Bennett's, Ottawa, Ont., 23-28.

WORLD, JOHN W. AND WINDELL KINGSTON—Auditorium, Lynn, Mass., 23-28, Auditorium, Malden, Mass., 30-April 4.

Wright and Vail—Lyric, London, Eng., 23-28.

Wulf's Horse—Hippodrome, N. Y.—indefinite.

Wyand and Wyand—Family, Fostoria, Pa., 23-28.

Wynn and Lewis—Alhambra, N. Y., 23-28.

Wynnewood, The—Keith's, Phila., 23-28.

Yocco and Le Costa—Empire, York, 23-28, Hippo, Stoke-on-Trent, Eng., April 6-11.

Yonna and Wardell—Keith's, Boston, 23-28.

Younger and Doran—Crescent, Nashville, Tenn., 23-28.

Yuna—Columbia, St. Louis, 23-28.

Zanetta, The—Hathaway's, New Bedford, Mass., 23-28.

Zarrell Bros.—Hathaway's, Lowell, Mass., 23-28.

Zuck and Zuck—Grand, Haverhill, Pa., 23-28.

Zucc, Jordan and Zucc—Grand, Indianapolis, Ind., 23-28.

Zuto—Star, New Castle, Pa., 23-28.

Zuck and Zuck—Novelty, Bklyn., N. Y., 23-28.

Zubelle, Fred—Bennett's, Ottawa, Can., 23-28.

Keith's, Boston, 30-April 4.

"WHOM IT IS?"



BERTHA MORRELL

**A FITTING
FINALE
TO A
GOOD
DINNER**



LIQUEUR Pères Chartreux

—GREEN AND YELLOW—

This famous cordial, now made at Tarragona, Spain, was for centuries distilled by the Carthusian Monks (Pères Chartreux) at the Monastery of La Grande Chartreuse, France, and known throughout the world as Chartreuse. The above cut represents the bottle and label employed in the putting up of the article since the Monks' expulsion from France, and it is now known as Liqueur Pères Chartreux (the Monks, however, still retain the right to use the old label and label as well). Distilled by the same order of Monks, who have securely guarded the secret of its manufacture for hundreds of years, taking it with them at the time they left the Monastery of La Grande Chartreuse, and who, therefore, alone possess a knowledge of the elements of this delicious nectar. No liquor associated with the name of the Carthusian Monks (Pères Chartreux) and made since their expulsion from France is genuine except that made by them at Tarragona, Spain.

At first-class wine merchants, grocers, hotels, cafes, etc., and at the following New York, N. Y. sole agents for United States:

Newsing as Billy Boyd was good; Little Alice McCullough added much to the cast. Week of 23, Nobody's Darling.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Debutante's Minstrels 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

SOUTH DAKOTA.

WATERLOO.—GRAND (Culver and Engleby, mgrs.): Harold Nelson in the Slave and the Princess. Monday, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

TENNESSEE.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): The Little Church 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 3

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

"ZIT" on past performances, week ending Feb. 29, '08
(From the New York Evening Journal)

340

KEITH & PROCTOR'S FIFTH AVE. TRACK.

Selections made Tuesday matinee. Weather warm; house packed; track fast; going good.

THE SUMMARIES

Entries.	Pos.	Kind of Act.	Co.	Songs.	Start.	Finish.	Bows.	Run.
Benjamin Chapin	5	At the White House	1	0	War	Over	9	1
Nat. M. Wills	6	The Happy Tramp	1	10	Slow	Big	3	2
Eugenie Fongere	4	Impersonations	1	10	Good	Good	3	3
Guy & Crisp	3	Watch the Finish	2	2	Good	Good	3	4
Camille Trio	7	Comedy Acrobats	2	0	Big	Big	1	5
Roscoe Goldin & Co.	9	Illusions	2	0	?	?	1	6
Frank McCrea	1	Rifle Shots	2	0	Shot	Shell	1	7
Hawthorne & Burt	2	And I Laughed	2	1	Good	Good	1	8
The Kinetograph	10	Runaway Horse	20	0	Fun	Fun	1	9

Benjamin Chapin, and once again, Benjamin Chapin! I take off my hat to you. Your dramatic playlet, "At the White House," is Gold. I was so pleased with your offering, your company, etc., that I felt like being one of the boaters of yourself in a floral bonnet. You could have run backward and won out. Your odds, to my mind, would be something like a 1 to 20 shot—that is how good I think you are.

H. PERCY MELDON

STAGE DIRECTOR

Bellows-Spencer Stock Company.

Baker Theatre, Rochester, N. Y.

AT LIBERTY—Summer and Next Season

AUTHOR * * * * * COMEDIAN



Henry Clay Stanley

STARRING NOW * * * * * BOY DETECTIVE

Henry Clay Stanley
The Caledonia, 28 West 26th Street, N. Y.

Edele Blood

At Liberty on two weeks' notice for Stock or Production.

(Full page picture appeared in the Mirror, March 14)

In Stock—Leads Only I have a press book but have not room to reprint it here.

This Week:

Orpheum,
Brooklyn

Henry C. Mortimer

LEADING MAN

OAKLAND, CAL.

... the Iago of Shakespeare, that light, swift villain, that gay-hearted monster, cunning, insinuating, in his looks, genial, jovial, ardent, black in soul, cold, unfeeling and calculating, yet with and brilliant as a flashing rapier. His ability in this conception made Mr. Mortimer's Iago the sensation of the week.—Ottie, Oakland, Cal., Feb. 15, 1908.

Dorothy Grey

Dorothy Grey's Pannema, the Indian girl, is one of the most finished pieces of acting seen in a long time at the Empire. In the final scene she is especially strong.—ARTHUR A. GARDNER, Portland Oregonian, Feb. 10, 1908.

Not often is there a star at the Empire, but there is one this week. Dorothy Grey achieves this distinction by her acting of Pannema, an Indian girl. Miss Grey idealizes the Indian character, she makes a charming picture and not only that, plays the role admirably.—JOHN W. KELLY, Evening Telegram, Portland, Ore., Feb. 10, 1908.

Thos. M. Reynolds AND Emma Salvatore

OPEN FOR STOCK AFTER APRIL 11

Address care MIRROR, or "His Last Dollar" Co.

ETHEL TUCKER—WHIT BRANDON

FEATURED

LEADING MAN

DIRECTOR

WITH

Girton Stock Company

DONALD-BELL CO.

Thirty-second week.

Invites offers for next season.

Address: Savoy Theatre, Tacoma, Wash.

SEDLEY BROWN

Dramatic Director

AT LIBERTY

1415 Catalina St., Los Angeles, Cal.

BEULAH POYNTER

Management BURT & NICOLAI

1441 Broadway

Direction BURTON NIXON.

Season 1907—"LENA RIVERS"

Special Matinee of Her's

"A DOLL'S HOUSE"

ANNUAL STARRING TOUR

MR. KIRK BROWN

and his excellent Co., presenting perfect productions of THE CHRISTIAN, THE ETERNAL CITY, OTHELLO, RAFFLES, THE AMATEUR CRACKSMAN, THE SIGN OF THE CROSS, BY RIGHT OF SWORD.

Management J. T. MACAULEY.

MRS.

James Richmond Glenroy

IN VAUDEVILLE

Address 5305 13th Ave., Brooklyn N. Y.

ANNUAL STARRING TOUR OF THE YOUNG ROMANTIC ACTOR

Mr. Del S. Lawrence

Supported by an Excellent Company of Artists—High Class Productions Only.

Management J. M. SANDUSKY Permanently Located ALBANY THEATRE, SACRAMENTO CAL.

PROFESSIONAL CARDS.

PROFESSIONAL CARDS.

JULIUS McVICKER

AT LIBERTY

LEADS

STOCK or PRODUCTION

Address 337 West 45th Street.

PLAYS

OTHELLO
The ETERNAL CITY
THE SIGN OF
THE CROSS
THE CHRISTIAN
RAFFLES

HENRY CROSBY

INVITES OFFERS for NEXT SEASON

Kirk Brown Co., Lowell, Mass., 23 28; Salem, 30 to Apr. 4

PARTS

IAGO
BARON BONNELLI
TIGELLINUS
LORD ROBT. URE
CAPTAIN BEDFORD

JUSTINA WAYNE

as MOLLY RANDOLPH with

THE LIGHTNING CONDUCTOR

Management E. A. WEIL.

Helen Ray

A Leading Lady of the Ingenue Type

Homer Miles

The Comedian Worth While

WILL CONSIDER OFFERS FOR THE SUMMER

BALDWIN-MELVILLE STOCK CO.

NEW ORLEANS

Now let me see this "work while I sleep."

An Actress of Ability

LEIGH DELACY

And Her Exceptional Company

Daughters of Men—Kreutzer Sonata—Janice Meredith. Direction Walter Woods, 20 Court St., Boston, Mass.

Isadore Martin

Ingenué

Charles Schofield

Comedian

INVITES OFFERS—1908-9

Address Bellows & Gregory, 1440 Broadway.

TED V. ARMOND

COMEDIAN

"JOEL SLOCUM" in "LENA RIVERS"

Season 1907-8

Supporting BEULAH POYNTER

Management BURT & NICOLAI, 1441 Broadway

WILLIAM NORTON

Harlem Opera House Stock

New York City

George Alison

LEADING MAN, Baker Theatre, Portland, Oregon.

AL LAWRENCE

Principal Comedian with Grace Cameron Opera Co.

TRITE TIPS—Hard luck invariably hits the actor in a soft spot.—"BUNK."

Season 1908-9. Starring in New Comedy.

Management C. HERBERT KERR

J. PALMER COLLINS

Address Green Room Club, or Agents.

Cathryn Rowe Palmer

SOUBRETTE

AT LIBERTY after March 28, 1908. 243 W. 50th St., New York City.

Alice Kauser

PLAYS

NEW STOCK PLAYS

NEW REPERTOIRE PLAYS

Address 1402 Broadway, New York

FLORENCE HAMILTON

DAUPHINE THEATRE

NEW ORLEANS, LA.

Management BARRY & BURKE

AMY AMES

COMEDienne.
AT LIBERTY.Singing and Character Parts
Address DRAMATIC MIRROR.

SADIE CONNOLLY

At liberty after March 28. First-class managers only

Walter H. Cluxton

AT LIBERTY. 38 Columbus Ave., Boston, Mass.

HERBERT KEYWOOD

KIRK BROWN CO. Manager, N. Y.

KIRK BROWN CO. Manager, N. Y.

BETTY BRUCE

LEADING WOMAN

Address DRAMATIC MIRROR

G. L. STOUT | FLORENCE S. HASTINGS

Characters: Soubrette—Ingenué
DE VONNE STOCK CO. (2nd Season)
Permanent Address, "The Bungalow," Hart Park, New Brighton, Staten Island, N. Y.

Walter McMillan

HEAVENS Under-Staff Stock Co.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

— Founded in 1884 —

American Academy of Dramatic Arts

And Empire Theatre Dramatic School

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President

DANIEL FROHMAN

JOHN DREW

BRONSON HOWARD

BENJAMIN F. ROEDER

A Practical Training-School for the Stage Connected with Mr. Charles Frohman's Empire Theatre and Companies.

Next Class of the Academy Opens April 3

For Catalogue and Information apply to

THE SECRETARY, Room 141, Carnegie Hall, New York.

ALVIENE DRAMATIC

SCHOOL OF STAGE ARTS, Inc.

CLAUDE M. ALVIENE, Director. Assisted by a large faculty of eminent instructors.

GRAND OPERA HOUSE, 263 to 269 8th Ave., cor. 23rd St., Entrance 200 8th Ave.

SPECIAL TERMS Open April 24 and May 1st.

PUBLIC PERFORMANCES

All graduate students are assured New York appearances and engagements.

SPECIAL COURSE IN THEATRICAL DANCING. Largest School, Largest Patronage, Largest Equipped Stage in N.Y. Illustrated Booklet, How Three Thousand Students Have Succeeded, mailed free upon application.

The National Conservatory of

DRAMATIC ART

ELOCUTION AND ORATORY

OPEN THE YEAR ROUND.

Under the Direction of

F. F. MACKAY

SUMMER CLASS IN ELOCUTION AND DRAMATIC ART WILL COMMENCE ON

WEDNESDAY, JULY FIRST, AND CONTINUE THROUGH SIX WEEKS.

Special Course in Dancing

Actors coached in special characters and in all dialects. Office hours from 9 A.M. to 5 P.M. SEND FOR PROSPECTUS. 10-65 W. 44th St. near Fifth Ave., New York, N. Y.

The American School of

PLAYWRITING

SEVENTH YEAR

BY MAIL MONTHLY PAYMENTS

When this school was established, the first of the kind in the world, there was a universal feeling of the idea that the art of playwriting could be taught. It was something that could not be learned, but had to be "born in one." Of course no art was ever born in any human being. If you think otherwise you are hardly a student of the twentieth century, with its new ideas and opportunities. Of course any art that is an art can be taught if the teacher understands it and devotes the method and will make the self-sacrifice to teach. All teaching is self-sacrifice. This school has a method of its own, and it takes the trouble to teach. Its objects are not compiled and the course cannot be found in any book. Successful students—Thomas Dixon, with "THE CLANSMAN"; Benjamin Chapin, with "LINCOLN," etc. Circular.

W. T. PRICE, 1440 Broadway, New York City

("The Technique of the Drama," by W. T. Price. \$1.50. Brentano's, or this office.)

COSTUMES, ETC.

Eaves Costume Co.

Everything necessary for Professional or Amateur Productions for sale or Rental at lowest prices.

226 West 41st Street

OPPOSITE NEW AMERICAN THEATRE

Telephone, 3044 Bryant

FUNK & CO.

Wig and Toupee Makers

PAINT and POWDER

McVICKER'S THEATRE, CHICAGO, ILL.

Telephone—Central 684. Send for Catalogue.

PLÜCKER and ANRENS

Successors to CHARLES MEYER

Practical Wig Makers

Street Wigs and Toupees Artistically Made

Theatrical Work a Specialty.

28 EAST 20TH STREET, NEW YORK

(4 doors East of Broadway.) Telephone 521 Gramercy.

FRANK HAYDEN

COSTUMER

143 West 23d Street, New York.

Tel. 711 Chelsea. SOUBRETTE GOWN.

JOS. HEMBERGER & CO.

MERCHANT TAILORS

14 West 29th St. First Floor

LATVIA SPRING AND SUMMER

REPARATIONS DONE READY

SEND WITH A SPECIALTY

ANDREWS

Ladies' Gowns Slightly Worn

REPAIRS OF ALL KINDS.

Also carry Customers' Second-Hand Clothing

100 West 4th Street CHICAGO

MISS R. COHEN

Formerly 122 E. 70th Street.

Telephone—No. 1699 Columbus.

COSTUMES, ETC.

LIETZ

Wigs and Toupees

For Stage and Street Wear Unexcelled

Grease Paint, Face Powder

and Benzoinated Cold Cream

WIGS TO HIRE

Est. 1877

CHAS. L. LIETZ

89 W. 38th St. New York

MILLER COSTUMER

136 E. 7th Street, PHILADELPHIA

STANDARD PLAYS

For Stock Companies

We have issued to date in The Wm. Warren Edition

THE RIVALS SEE STOOPS TO CONQUER

RECKLESS IGNORANCE

CANNIBALS HART STUART

AS YOU LIKE IT TWENTY EIGHT

THE MERCHANT OF VENICE

Price, 15 cents each. Send for a catalogue.

WALTER H. BAKER & Co.

5 Hamilton Place, Boston, Mass.

ROUTING and BOOKING

ENGAGEMENTS SECURED.

ED. F. ADAMS & CO.

THEATRICAL EXCHANGE 127 W. 4th St., New York

STENOGRAPHY

Typewriting MINISOGRAPHY

Theatrical Copying a Specialty.

1. E. HARR 128 Broadway cor. 5th St. N. Y.

"TELL IT TO ME"

EMMA KENDALL'S 2d BOOK

ALL NEW, JUST OUT

For sale on all trains and news-stands, or by mail, 5c.

Address EMMA KENDALL,

3 Cadwell Ave., Bayfield Heights, Cleveland, O.

JOHN HENRY FREESE

Attorney-at-Law—Theatrical Specialist

25 West 43d Street

Notary Public. Telephone, 280 Bryant.

PLAYS

for Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 358 Dearborn St. Chicago

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

SCHOOL of ACTING

— OF THE —

CHICAGO MUSICAL COLLEGE

A School of Practical Stage Training with all the advantages of a great Educational Institution. Indorsed by Leading Actors and Managers. Fully equipped Stage for Rehearsal and Public Performances. Investigation will demonstrate the superiority of this institution.

J. H. GILMOUR

DIRECTOR

For the past twenty-five years one of the foremost actors of Shakespeare and modern roles and lately leading support with Viola Allen in Shakespeare's "Cymbeline."

MARSHALL STEDMAN

WALTER KILBOURNE

Formerly Leading Juvenile with E. H. Sothern

For past four years Principal Assistant to Hart Conway

ASSISTANT DIRECTORS.

Catalog Mailed Free Upon Application.

School of Acting of the Chicago Musical College, College Building, 202 Michigan Boulevard

THE BOSTON

CONSERVATORY OF DRAMATIC ARTS

HOWELL HANSEL, Director

Write for Free Booklet of this Practical Training School for the STAGE.

Public Performances

SPRING TERM BEGINS

APRIL 22

Fully Equipped STAGE.

Address ROBERT BURNS, Secretary, 615 Tremont St.,

The educational advantages of Boston are superior to any other city.

BOSTON

MR. PARSON PRICE VOICE CULTURE

Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Charlotte Wilson, Frances Starr, E. H. Sothern, Laura Kerr, Dora Kenna, Crystal Borne. Since 1890.

46 West 51st Street, New York.

TORRIANI SCHOOL OF SINGING

301-302 Carnegie Hall, New York

Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address

FERDINAND E. L. TORRIANI

Dramatic Clubs, Private Pupils

Special classes desired by actor with best references. Attractive offer. Particulars. E. L., Suite 25, Calumet Hotel, West 5th Street.

FREE BOOKLET

proving Singing and Oratory are but simple arts, as natural and easy as breathing.

MR. SANDOZ, 285 W. 52d St., N. Y.

PROFESSIONAL CARDS.

AITKEN, SPOTTISWOODE

Manager. Baker Theatre, Rochester, N. Y.

ALLEN, JOSEPH

Light Comedian, Stage Manager. At Liberty. Minn.

AUGUST, EDWIN

With Edgar Ball. 157th St. N. Y. and Lee Street.

BRANDON, ETHEL

With The Miss of the House. On tour.

CARHART, JAMES L.

Address 128 West 57th St., N. Y.

COGHLIN, ROSE

Address Minn.

ELWYN, DAVID

With Wm. H. Turner. Mgmt. Chan. R. Minn.

GERBER, ESTHER

With Edward Holland. On tour.

HADLEY, HELAINE

At Liberty.

HILL, MARY

Heavies and Juveniles. Bank Temple Theatre, Chicago.

HOWARD, ROBERT

Juvenile. Engaged

HUNTINGTON, CHARLOTTE

At Liberty. Minn. office.

JACKSON, BELLE

Majestic Street. Lincoln, Neb.

KELLY, ALLAN

"The Small Character Man." At Liberty. Minn.

MADDERN, WM. J.

Leading Man—High Baritone—44, "Gandy Kid" Co.

MERRITT, GRACE

Starling in When Nightingale Was in Flower.

MULDENER, LOUISE

Mrs. Correll: Miss Page, in Opal at Vassar Co.

NEWTON, JOHN L.

Leads, heavies. At Liberty May 5. Address Minn.

RILEY, J. H.

Address care H. Vanden, Pinner, Middlesex, England

EDWIN GORDON LAWRENCE

VOICE BUILDER

Specialist in all matters concerning the speaking voice

Teacher of the arts of reading, speaking and acting.

Send for circular.

18 East 23rd Street, New York

STAGE SCHOOL

Stage Dancing, Vaudeville

Acting, Sing, Time Songs.

Chorus Work, Dramatic Art, Elocution, Vocal, etc.

17th St., Cuke Walk, Chap. 1000, 6th St., etc.

(Stage Management Course.)

PROF. F. J. RIDGE, and others.

15 La Salle St., Chicago, Ill. Circular Free

Washington Heights School of Dramatic Arts,

447 W. 18th Street, New York City.

Tel. 923 Audubon. Miss Josephine Brown, Co-director.

A Private Training school for the stage.

PROFESSIONAL CARDS.

SEAY, CHARLES M.

Adm'r Society, N. Y. City.

STURGIS, GRANVILLE F.

Dramatist. Plays on hand, 100 8th St., N.Y., N. Y.

TRADER, GEORGE HENRY

Permanent address, Actors' Society of America.

WARD, CARRIE CLARK

Audubon Theatre, Los Angeles. At Liberty. March 6.

WHITE, THURLOW

Engaged. Address Minn.

Western Dramatic Exchange

Managers wanting reliable people, write.

127 La Salle Street, New York, Chicago, Ill.

F. J. MERRITT, Manager.

The New

DRAMATIC MIRROR

Date Book

Seasons 1907-8 and 1908-9

Price, by mail 30 cents

Orders will be filled promptly upon application.

We cannot insure proper delivery unless sent by registered mail, for which the usual fee, 3 cents, is charged. Address

DATE BOOK DEPT.

121 W. 43d St., N. Y.

RARE DRAMATIC BOOKS.

Frothingham's "Acting and Oratory." (\$2.)

Frothingham's "Voice and Action." (\$2.)

Engel's "Ideas zur Elber Mimik" (3 vols. Berlin, 1890, \$10.)

Shannon's "Rhetorical Gesture and Action." (London, 1882, \$8.)

Waller's "Elements of Elocution." (Phila., 1811, \$1.)

Cape's "Notes and Readings to Shakespeare." (Part 1, London, 1778, \$10.)

EDGAR S. WERNER & CO., 45 East 10th St., NEW YORK

Specialists in Dramatic Literature

PLAYS

For Stock For Repertoire For Regular Production

We have a very large and attractive assortment of Plays, including Drama, Melodrama, Farce and Musical Comedy. Write at once for our new Catalogue. It is FREE.

American Amusement Association

Eastern Office: 601 NEW TIMES BUILDING, NEW YORK CITY

THE BROOKLYN ACADEMY OF MUSIC

The most thoroughly fire-proof, best equipped and finest building of its kind in the United States. Will be completed this Spring and engagements can now be booked for Fall and Winter Season of 1908-1909.

Information regarding terms and open dates can be had at the temporary office, room 1217. Temple Bar, 44 Court Street, Borough of Brooklyn.

OPERA HOUSE: Seating 2,300. Suitable for Grand Opera, Dramatic Performances, Concerts and Large Meetings.

CONCERT HALL: Seating 1,500. Suitable for Concerts and Lectures.

BANQUET HALL and BALL ROOM: 135 x 40 feet, with Kitchen and Serving Room.

DeMILLE

THE ROYAL MOUNTED

BY Cecil and William de Mille

CYRIL SCOTT'S NEW PLAY

AUTHORS' REPRESENTATIVE

New Offices: Astor Theatre
Broadway and 45th Street, New York
Phone: 390 and 331 Bryant

Garrick Theatre, Philadelphia
Management of SAMUEL CLAGGETT

OPEN TIME, ALBANY, N. Y.

HARMANUS BLEECKER HALL

March 30, 31, April 1, 2, 3, 9 (Week of 13th) 20, 21, 22, 23, 24, 27, May 1, 6, 9, 13, 14, 15, 16, 18, 19, 20, 21, 22 and all after. GRAND OPPORTUNITY FOR SUMMER STOCK.

Cohoes Open April 6th and all after.

For time apply

H. R. JACOBS, Mgr., Albany, N. Y.

WANTED

American Play, Strong Acting Male Lead

Sprinkled with light comedy. All manuscripts carefully considered.

THEODORE FRIEBUS, Boston Theatre, Boston.

\$5,000 REWARD for any "ACTOR"
Who can prove I can't get him an engagement.

JAY PACKARD The Hustling Agent

Room 18, Broadway Theatre Building, New York
Tours Directed, Companies Organized. Plays Bought, Sold, Leased. Dark room for rent.
Telephone 267 Bryant. Residence phone 4815 Bryant.

COME ON BOYS—CITIES FAST BEING CONTRACTED FOR

Last Contract

"CROSS ROADS"

and

"SHADOWS"

for

Spokane, Wash.

with

Harry Hayward

4 Live Ones

"TENNESSEE'S PARDNER"

"AT THE OLD CROSS ROADS"

"SHADOWS ON THE HEARTH"

"PRETTY PEGGY" By Frances Aymer Matthews

Address

ARTHUR G.

AUSTON,

Prop. and Mgr.

Room 502,

110 W. 34th St.,

N. Y. City.

Tel. 1924-52th.

JOLLY DELLA PRINGLE STOCK CO.

UNDER THE MANAGEMENT OF CLAUDE KELLY

NOTE—This is the show that Manager Aylesworth of Goldfield, Nevada, offered a guarantee of \$500.00 per week for an eight weeks' return engagement. \$500.00 our share, not gross. Yea, sir! There was a reason why we didn't accept: had made all arrangements to go under canvas before the offer was received.

INCORPORATE IN ARIZONA

LEAST COST

GREATEST ADVANTAGES FOR THEATRICAL COMPANIES. No tax. No stock subscription required. Any kind of stock PAID IN ANYTHING OF VALUE. No document or books required for public inspection. STOCKHOLDERS EXEMPT FROM LIABILITY if our form is used. The great incorporating business of Arizona was built up by President Stanford while Secretary of Arizona. Laws, special blank forms and By-Laws free. Companies incorporated same day we receive same-day deposit on account and telegram stating name, capital and number of shares. Reference: Any bank in Arizona.

STANDARD INCORPORATING COMPANY, Box 3 W, PHOENIX, ARIZONA

H. P. KNIGHT & SCENIC STUDIOS

140th STREET, MOTT and WALTON AVENUES

Opposite Mott Haven Depot

Telephone 1681 Malrose

Facilities unsurpassed for the Construction and Painting of High Grade Work at the Lowest Prices.

Painting Dept. Property Shop. 15,000 sq. feet of Storage Room. Stage for setting up and lighting sets.

NEW AND SLIGHTLY USED SCENERY ALWAYS IN STOCK

"A WORLD WIDE CIRCULATION."

The Oldest and most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1877

5 Tavistock Street, Strand, London, W. C.

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

"THE ERA" is on sale outside the Knickerbocker Theatre Building and at Brentano's.

SUBSCRIPTION RATES: 1 Year, \$8.00; 6 Months, \$4.00; 3 Months, \$2.00
Professional Advertisements, 6d Per Line

Inquiries and communications may be sent to "THE ERA" P. O. Box 492, New York City.

MAHLER BROS.

SIXTH AVE. and 31st ST., NEW YORK

Leading Theatrical Specialists

Headquarters for Dance Underwear

March Clearances In All Departments. CLOAKS, SUITS, MILLINERY, Etc.



SHOE DEPARTMENT

Our Famous Shoes, made on the Latest Model Short Vamp Last, for Stage and Street Wear. Estimates cheerfully given on quantities and Company orders.

MAKE UP BOXES

SPECIAL FOR THIS SALE. 37c. Cannot send through mail. Prices Below Cost of Manufacture.

OUR COLD CREAM

Expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in Pound Screw Top Tin Cans at 45c. Half Pound at 25c.

SAMPLES OF CREAM SENT FREE

All Mail Orders must be accompanied by Money Order. None sent C. O. D.

Send for Our Theatrical Catalogue—Mailed Free

THEATRICAL STAGE HARDWARE UNION ELEVATOR & MACHINE CO. CHICAGO



MANAGERS:

THE ACTORS' SOCIETY OF AMERICA can fill your cast with reliable actors. Over 500 names to select from. STOKES SULLIVAN, Secretary.

ROUTES BOOKED

Close Associations with Klaw & Erlanger.

Stair & Havlin, Julius Cahn, and

Every Circuit in the Country

J. J. COLEMAN

1031 Knickerbocker Theatre Building

Phone 1175-38

1402 BROADWAY

Representing Theatres in Ky., Min., La., Ark., Okla., Ind. Ter., Kans., Neb., No. and So. Dakota.

Best People. Best Managers. Best Plays.

Established 1881.

Bennett's Dramatic Exchange

Suite 405 Real Estate Board Building, 30 Dearborn Street, Chicago.

Sole Agent for 200 plays of reputation. Western Agent for over 500. Can secure any play wanted if on the market. Send for quotations for these standard plays: "The Starbuck," "Ivan the Terrible," "The Holy City," "The Tarrytown Widow," "N. or the Throne," "A Royal Slave," "The Little Minister," "The New Dominion," "Southern Lights," "An American Lord," "At the Fall Gate Inn," "Tennessee's Pardner," "The Endless," "A Southern Gentleman," or for the latest up-to-date success. BELWYN & CO., Eastern Representatives. A. BELO BENNETT, Mgr.

TO CLEAN YOUR FINE GARMENTS, SEE

SCHWARZ & FORGER

CLEANERS AND DYERS

704 Eighth Avenue,

Low Rates

Best Work

Near 44th Street, N. Y.

Phone 4136 Bryant.

Quick Delivery

15 Branch Stores in New York City.

GLOBE ELECTRIC CO.

419 West 42d Street, New York

EVERYTHING ELECTRICAL FOR THE THEATRE

Electric Scenic Effects—Signs



For Stock Companies, For Repertoire Companies, For Amateurs

I have the newest and most attractive, as well as the largest assortment of plays in the world.

Fairy Plays. Shakespeare Plays. Drawing-Room Plays. Temperance Plays.

Mrs. Jarley's Wax Works. Plays for Girls. Frodo Plays.

Write for my new catalogue of Theatrical Novelties, Speakers' Guide Books, Paper, Scenery. It is FREE.

SAMUEL FRENCH, 25 West 42d Street, NEW YORK

Established 1880

THE STAGE

Price, 2d. Weekly

The Leading English Theatrical Newspaper. Circulation Guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co.

23-25 Dams St.

Samuel French,

23-24 West 22d St.

NEW YORK